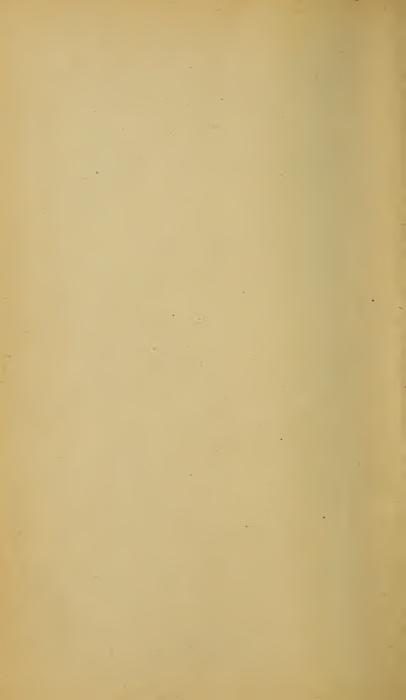


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## PERSONAL APPEARANCE

AND

## THE CULTURE OF BEAUTY,

WITH

## HINTS AS TO CHARACTER.

 $\mathbf{B}\mathbf{Y}$ 

T. S. SOZINSKEY, M. D., Ph.D.

21100

"The proper study of mankind is man."-POPE.

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## INTRODUCTION.

"Thro' Nature's boundless reign
No charm is lost, no beauty blooms in vain."—Mrs. Hemans.

In the appearance of things, what is the great source of attractiveness? What is it in forms and colors that awakens our sensibilities and thrills us with pleasure? It is beauty. Beauty! There is no charm so potent to captivate; no power sways such delightful influence. It is the aim of creation. If you doubt it, cast your eyes towards heaven, or look out over the face of nature. From the infinitely great to the infinitely small, it is all-pervading. How beautiful are the stars! How beautiful the minute crystals of the dust beneath our feet! And what of the rainbow or the flowers?

"O thou Goddess,
Thou divine Nature, how thyself thou blazon'st!"—SHAKSPEARE.

It is the soul of art,—its portrayal the aim and end of artists. Painters, sculptors, architects, poets—everybody who has any harmony in himself pays homage and court to this divine principle in nature. It is possessed of a subtle fascination. Having seen it, we crave communion with it. As by instinct we kneel before it, and the more we know of it the more faithful and joyous the spirit of our devotion.

Now, if everything were perfect everything were beautiful, and the pleasure of existence would be complete and unbroken. There would be no jarring notes; heavenly harmony would embrace creation. that it were so! Alas! imperfections are plentiful, and especially in our race—in man. While this is so, or rather in proportion as it is so, the beauty of all else is lost to him. Like a shattered mirror, the imperfect mind distorts the images of the most perfect things. It is as an unstrung harp, which, struck even by a master's hand, vields naught but discord. Our sensibility and taste must be attuned before we can receive the full measure of enjoyment from the beauties of the world. As the noted English art critic, Ruskin, writes, "The sensation of beauty is dependent on a pure, right, and open state of the heart both for its truth and its intensity." On this principle, that it is what is perfect in us that is alive to perfection, the same author again remarks:-" Beauty has been appointed by the Deity to be one of the elements by which the human soul is continually sustained."

There are certainly plenty of inducements to cultivate our feelings for the beautiful—our æsthetic sensibilities. In this way we open up to ourselves unlimited sources of joy and happiness. Nature's myriad works and all the productions of art will minister to our delights and enable us to banquet continually on pleasures. Springs of enchantment will surround us on every hand. Every bud and blossom, every lawn and landscape, every picture and statue—whatever comes within the range of our senses, will invite our attention and proffer charms which will give zest and sweetness to our lives. Thus can we

make all things pay us tribute, and in a manner claim them as our own.

But even without cultivation nearly everybody is, in some fashion, a devotee of beauty. Let it be present in an object, and we believe there is scarcely anyone who shall fail to recognize and relish it. He must be the veriest barbarian—nay, a creature not completely human in nature, who is entirely insensible to the beautiful. When asked why people like to spend much time with beautiful things, Aristotle replied:—"That is a question fit for a blind man to ask."

We are devoted to the beautiful in minerals, in plants, in animals, in our dress, in a word, in everything, and no expense or pains are spared in gratifying the taste. Everybody will acknowledge that this is so and nobody has any fault to find. But notwithstanding this and all that we have said about beauty being a universal aim in creation and the cultivation of it the end and aim of the fine arts, and about the most beautiful things being the most perfect, there still lingers in the minds of many the foolish idea that it is wrong to prize and cultivate personal beauty. They seem to think that it is pious to denounce it, or at least to profess to disregard it. These people must be insincere in what they say, because they cannot but understand that what nature strives for is not a vanity or an unworthy object of human ambition. Nobody is silly enough to advocate ugliness as sacred and desirable. Yet, as a matter of fact, the man who denounces personal beauty is precisely in that position. His sentiment is false; he misrepresents himself. St. Paul was very emphatic in recommending people to duly regard

perfect the rose by cultivation and the landscape by direct interference, so we can make ourselves perfect, beautiful. It is customary to go to some trouble and expense to improve the mind, while only in exceptional cases are any systematic efforts made to better the condition of the body. It is virtually allowed to take care of itself, its well-being is left to chance. What marvel that it should become unshapely and diseased? What marvel that it should run to ruin and become an ugly waste? This laissez faire practice is the direful source of unspeakable evils. The mind being dependent on the body—as all intelligent people will grant—the improvement of the latter should be desirable and be accorded precedence, even if there were no other reasons, for if it is bad, the former is generally of small consequence. "Wisdom," says Socrates, "is the mind's health, and this depends on the health of the body." Men of splendid physiques are the mental lights of the world. Bacons, Shakspeares, and Websters are strong and healthy. We esteem mind and fully appreciate cultivation of it, but the temple is not to be despised and neglected on account of the nobility of its tenant; rather the reverse. We should do all in our power to make both grand and beautiful; we should try to make the face and soul correspond. Nor is it only a little that can be done; on the contrary, much, very much. We can, in the words of Longfellow-

"Fashion with a cunning art
The human face,
As we can clothe the soul with light
And make the glorious spirit bright
With heavenly grace."

In this work personal appearance is the theme; the end, the attainment of beauty. We propose to tell what beauty is; to present ideals to serve as examples for imitation, and to lay down principles and give instructions which will guide people in striving after perfection. It is not surface-work, toilette-work, that we are going to treat of exclusively, but the complete development of the entire person, the enoblement and beautification of the race. Are we presuming to do what is impossible? We hope not, we think not. Mark what the illustrious Bacon said, over two hundred years ago:—"Observation well weighed may teach a means to make the persons of men and women in many kinds more comely and better-featured than otherwise they would be."

As part and parcel of our subject we will give some observations on the import of features. In the observer ability to read the meaning of the figure and face should be cultivated hand in hand with sensibility to the outward appearance. The former appeals to the intellect, the latter to the feeling. Insight into character is not only a source of refined pleasure, but also of immediate value. Our daily intercourse with society brings such knowledge constantly into profitable play. In connection, therefore, with the artistic study of parts, we will give such inferences as to character as will serve to guide and enable every one to measure pretty exactly the heart and mind of acquaintances, friends, and lovers.

## WHAT IS BEAUTY?

"Who hath not proved how feebly words essay To fix one spark of beauty's heavenly ray?"—BYRON.

Various are the definitions of beauty. Socrates speaks of it as "a short-lived tyranny;" Plato as "the privilege of nature;" Theophrastus as "a silent deceit;" Aristotle as "the gift of a fair appearance;" and Shakespeare as "a shining gloss." Having more or less reference to the human face, these conceptions of beauty are good enough in their way, but not entirely satisfactory to matter-of-fact people. Indeed, it is hard to express in terms the tout ensemble of delicacy, grace of outlines, and harmony of proportions and of colors which constitutes beauty. Really, the canons of æsthetics—the science of the beautiful—have not yet been written. Whatever is most pleasing to any person is put down by that person as beautiful, and as the beau ideal of each is not exactly the same as that of any other, much of what is written on the subject is extremely confusing. But we have no right to infer from this that beauty cannot be reduced to definite principles and elements. It is easier to suppose that the tastes of people vary in consequence of some bias or prejudice than that there are no universal and permanent laws of beauty. There can be no doubt that just as there are odors, tastes, and sounds which in the

nature of things are more or less pleasing to all, so there are certain forms and colors and combinations of these which are in themselves pleasing. Beauty is not arbitrary or conventional, its principles are unchanging. The artistic productions of the ancients are still beautiful and ever will be. Now what is the criterion or rule of beauty? Says Ruskin, "If a thing is the result of the complete fulfillment of a natural law it will be beautiful; if of the violation of a natural law it will be ugly." This is the deductive way of getting at the thing, and although the result is only an abstract idea it gives us a correct conception of perfect beauty.

Another way of arriving at a tangible and almost, if not entirely, perfect idea of what beauty is, is by comparing the beaux ideal of a large number of persons of culture, persons who have made a critical study of nature, and then picking out the one that corresponds with the ideals of most. Pursuing this method we can obtain the beautiful of an unlimited number of things; but still it does not discover to us any principles or system of laws. Knowledge of these is to be gained by wide observation and critical study, by scientific research. Progress in this direction has been slow, yet enough to encourage continued efforts. The most important of the results we will now proceed to discuss.

As to beauty of form, the philosophical Father of American Medicine, Dr. Rush, says:—"There is a certain figure which is calculated to give pleasure to the eye. Hogarth places it in the curved line which he calls the line of beauty. This line occurs oftener in the human figure than in that of any other animal, for which reason

man is considered the most beautiful creature on the face of the earth. It is in viewing a beautiful human figure, whether male or female, that 'the eye is never satisfied,' even the images of it upon canvas and in marble are delightful." In drawing a curved line somewhat like the letter f on the palette beneath his picture of himself and dog, and writing under it 'The line of beauty and grace," Hogarth did not mean to convey the impression that every other line is entirely void of beauty. In his celebrated Analysis of Beauty, written with a View of fixing the Fluctuating Idea of Taste (1753), he does not come to that conclusion, as some writers would seem to think. Such a conclusion would exclude from the sphere of the beautiful a long list of things deserving of that title; among them all crystalline forms. the whole mineral world in fact. Still, in all forms throughout the vegetable and animal kingdoms, or, in other words, in all living things, the curved line seems to be the great aim of nature and par excellence the line of beauty. Everything that is rounded and smooth is pleasing to the eye. As the author just quoted states, this test makes the human form the most beautiful object in nature. We can go a step farther without incurring the accusation of flattery. It is very well known that woman is far more delicately rounded than man, so we accord to her the palm for beauty. The chivalrous Burns sings truly:—

> "Auld nature swears the lovely dears Her noblest work she classes O! Her prentice han' she tried on man An' then she made the lasses O!"

We now pass to compound forms,—to forms made up of two or more elements. Now there is a certain relation of the size of parts to each other and to the whole which is an essential portion of beauty, and it constitutes what is known as proportion. We will not go into a lengthy development of the subject, but simply state at once that in any particular object the standard of proportion is the proportions of the type, or rather the beau ideal of its kind or species. For example, the best proportions-those which are most beautiful-of man are those of the best type of his race. "It is from a reiterated experience," says Sir Joshua Reynolds, in his admirable Discourses (1790), "and a close comparison of the objects in nature, that an artist becomes possessed of the idea of that central form, if I may so express it, from which every deviation is deformity."

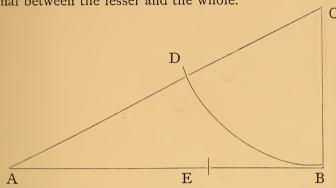
Granting this as true, the important question arises whether or not there is a definite æsthetic law of proportions common to natural objects universally and to the subdivisions of each. This subject was discussed by Socrates, Plato, Aristotle, and other ancient philosophers, and by many in modern times, but to little purpose. In his famous work, *The Sublime and Beautiful* (1756), Burke says:—"Beauty hath usually been said to consist in certain proportions of parts. On considering the matter I have great reason to doubt whether beauty be at all an idea belonging to proportion. Proportion relates almost wholly to convenience, as every idea of order seems to do; and it must therefore be considered as a creature of the understanding rather than a primary cause, acting on the senses and imagination." A nega-

tive result of this kind has been until recently almost the only reward of all investigation and discussion. Mr. Hay, a very industrious and enthusiastic author, as the result of his studies, proclaimed to the world, some thirty years ago, that "the science of proportion is based upon the Platonic triangles." He states his theory as follows:—"The basis of the present theory is that a figure is pleasing to the eye in the same degree as its fundamental angles bear to each other the same proportions that the vibrations bear to one another in the same chord of music." This harmonic theory, although possibly right in principle, has never been accepted as conclusive; indeed, to tell the truth, very few have gone to the trouble of mastering its meaning, for it requires an effort of the mind to understand it.

The German scientists have of late become the leaders in æsthetic studies. A distinguished savant, A. Zeising, in his work, Æsthetische Forschungen, published in 1855, lays down what he believes to be the fundamental rule of proportion in accordance with which nature operates. It is extremely simple and merits general attention. Should all that is claimed for it be borne out, it would deserve to rank with the greatest discoveries of the age. The rule is the same in principle as the elementary geometrical procedure, called by Plato the "golden cut," and which consists in dividing a line into two unequal parts, in such a manner that the large one forms the mean proportional between the entire line and the smaller part; or, to put it as does the author, the whole is to the greater part as the latter is to the lesser (die Maasse des ganzen zu denen des

grossen Theiles wie dessen Maasse zu denen kleineren Theiles). Thus, let A be a line, which is divided into two unequal parts, the larger B and the smaller C; if the divisions are in the proportion of beauty, the ratio of A to B is equal to the ratio between B and C: or, in technical form, A: B:: B: C. Here B is the mean proportional to the extremes C and A, and equal to the square root of their product. Professor G. T. Fechner records, in his memoir, Zur Experimentalen Æsthetik (1865), a series of experiments on a large number of persons, from which he maintains that the rule is abundantly shown to hold good in the human form in all its subdivisions. Thus the waist should divide the person so that the portion below is the mean proportional between the part above and the entire height; and so the distance from the waist to the crown of the head should be similarly divided by a line at the smallest point of the neck. Again, in a proportionately-featured face the nose should be the mean proportional between the conjoined length of itself and the forehead and that of the latter; and so the distance from the nose to the chin should be similarly divided by the line of the mouth. The rule applies to divisions in the breadth and depth as well as in the length. When the eye becomes familiar with this proportion it is readily detected everywhere, in the crystals, plants, and animals, in statues and cathedrals, and in fact in everything that is beautiful. So much being claimed for this rule, and so general is its acceptance,—as witness the prominence given to it in the edition of 1876 of Harless' great work on Plastic Anatomy (Lehrbuch du Plastischen Anatomie),—that we

will here give the method of dividing a given line into two parts, so that the greater will be the mean proportional between the lesser and the whole.



Let A B be the given line. At its extremity B erect a perpendicular equal in length to one-half of the line A B, and from C draw a straight line to A. Now with C as centre and C B as radius, describe a circle; which cuts A C at the point D. By cutting from our line a portion equal to A D we have it divided at the point E, as desired.

Several artists have given us detailed measurements of ideal humanity. The great Albrecht Dürer elaborated a code of proportions which still excels all others in minuteness. In spite, however, of all modern investigation, it is generally thought that the best artistic realization of the proportions of the human form—male and female—are found in the Greek statues of Apollo and Venus, which will be treated of elsewhere.

Although matters of outline and proportion, we may say a few words separately about grace and symmetry.

The idea of action is almost always associated with grace; it is a quality of motion and attitude. With correct outline and proportion all natural attitudes and motions are graceful. Ease and freedom from restraint are essential elements of grace.

Symmetry is the term used to express similarity of the parts on both sides of every living thing—say man. Thus, the two eyes, the two cheeks, both sides of the head, both arms, and so on, must be exactly alike or there is want of symmetry, and, consequently, want of beauty. The effect of want of symmetry in dress is striking, but never harmonious.

We will now turn our attention to color, the other element of beauty. "It is meant," says Ruskin, "for the perpetual comfort and delight of the human heart; it is richly bestowed on the highest works of creation, and the eminent sign and seal of perfection in them." It is now the accepted belief that there is no such thing as color in nature. Objects only seem to have color. All colors are but modifications of the white light of the sun. By letting a pencil of rays pass through a prism,—a three-cornered piece of clear glass,—and fall on a screen, seven colors-red, orange, yellow, green, blue, indigo, and violet are readily detected, but the shades are numberless. This is a spectrum or rainbow scale of colors. Now some surfaces reflect light completely, and they appear white. Others do not reflect at all, and they appear black. Others reflect only the red rays, and they appear red, and so on. This power of reflecting certain rays is what is referred to when we speak of anything as possessing a certain color. Peculiarity of structure is the

cause of peculiarity of color. A few flowers and the plumage of some birds have the property of reflecting the complete spectrum. The rose and the golden pheasant furnish examples.

From the three colors—blue, red, and yellow—we can readily obtain all the others. These are called the primaries. By mixing blue and red in equal proportion, we get violet; red and yellow give orange, and blue and yellow give green. These three are the secondaries. By adding to each of the secondaries the primary that is absent, we get the so-called tertiary colors,—citron, russet, and olive. Various proportions of these give all the other colors in all their shades. In his Farbenlehre (1810), the best work on the principles of beauty in colors, the great philosophical poet Geethe says:-" The whole ingredients of the chromatic scale, seen in juxtaposition, produce an harmonious impression on the eye." This is the essential principle of the pleasurable in conjoined colors. Individual colors are contemplated with more or less pleasure; but when arranged side by side so that the eye rests on them one after another, the constitution of the visual organ requires that certain colors must succeed each other in order to have a strictly pleasurable effect. These subjects will be fully treated of elsewhere.

In delicacy and beauty, the colors of the face are not outrivaled anywhere. This subject will also be treated of at length elsewhere.

Now, a few words as to why the sight of particular forms and colors is pleasurable. Aristotle, Hogarth, Reynolds, Burke, and others have traced it to the direct

sensation excited. Plato, St. Augustine, and Ruskin are of those who have thought that it arises from the conception of associated excellency or divine attributes communicated to all perfect things by the Deity. Alison, Jeffrey, and their school, refer it to the flow of ideas suggested, and the modern scientific school of thinkers, headed by Herbert Spencer, attribute it to the direct sensation, together with activity of perception and multitudinous associations of ideas and feelings from past experience, or any one or two of these sources. Simple sensation, as of tone, color, &c., which are partly organic and partly the result of association, is the source of the commonest class of pleasures; pleasures arising from the perception, as employed in the recognition of color, &c., come next, and the highest order of pleasures are those of the æsthetic sentiments proper, consisting of numerous emotions ideally excited by natural and artistic objects of beauty. When sensation, perception and emotion are all at once in full pleasurable activity, the most perfect form of gratification from contemplating the beautiful is realized. Most persons, probably, are transported by direct sensation, like Virgil's Camilla, who was carried away by the embroidered tunic, purple mantle, and golden coat of armor of the Trojan, and are votaries of beauty, in the appearance of things.

It is an error, engendered by the civilized custom of wearing clothing, to associate beauty of the human figure with the face alone. When Lady Montague was in Turkey, she had excellent opportunities for forming a correct opinion in regard to this matter; and in her letters, we are told, "I perceived that the ladies of the

most delicate skins and finest shapes had the greatest share of my admiration, though their faces were sometimes less beautiful than those of their companions." We might quote any amount of testimony to this effect, but it will be enough to know what Fou and Knox have to say on the subject in their excellent work on Artistic Anatomy (Anatomy of the External Forms, 1849). In it we find this statement:—"The posterior surface of the torso in woman is unquestionably the chef d'œuvre of nature." This is going too far, perhaps. The sweeping curves of the trunk and limbs are extremely beautiful, but we believe that even in form, apart from color and expression, the face is more beautiful than any other part of the person. We may draw a distinction. The beauty of the former is plain—impressive, or, to put it in a word, sublime in nature; whereas the beauty of the latter is detailed, interesting. "Nature has," says Addison, in The Spectator, "laid out all her art in beautifying the face. She has touched it with vermillion, planted in it a double row of ivory, made it the seat of smiles and blushes, lighted it up and enlivened it with the brightness of the eye, hung it on each side with curious organs of sense, given it airs and graces which cannot be described, and surrounded it with such a flowing shade of hair as sets its beauties in the most agreeable light."

The beauty of the face, both of form and hue, is liable to great and almost constant change in being the seat of expression. There the feelings, emotions, and thoughts of the mind within are constantly flashing, moulding, and coloring. This gives great variation to the beauty of the face.

We may conclude this chapter with a few remarks as to what is beautiful. This whole matter may be summed up in the statement that everything that is perfect is beautiful, and everything that is imperfect is ugly. Absolute beauty is an ideal, and in all things there is only more or less of an approach toward it. Strictly speaking, then, we should regard things as only relatively beautiful. Plato joins the True and the Good in his idea of the beautiful, and all the Greeks, to whom beauty was the breath of life, regarded it as only another name for excellence of every kind. The Christian Fathers waged an interesting controversy on this question. Saints Justin, Clement, Basil, and Cyril maintained that Christ should not be beautiful. Celsus, the author of Rome's legacy to Medicine, De Medicinâ, who was an able dialectician, retorted, "Jesus was not beautiful? then he was not God!" Saints Gregory, Jerome, Ambrose, Augustine, and Chrysostom sustained the contrary opinion, but to no purpose. The church has never pronounced its opinion. Raphael, Angelo, and other artists of genius have represented him as extremely beautiful.

The view of Celsus is precisely the same as that of many leading minds of modern times. We may take the instance of Victor Cousin, the eclectic philosopher. In his work on the True, the Beautiful, and the Good (Le Vrai, le Beau, et le Bon, 1853), he sums up his conclusions as follows:—"The realized ideal of all beauty is God, in whom there is combined absolute unity with infinite variety."

## A TYPE OF FEMALE BEAUTY.

"O fairest of creation! last and best Of all God's works!"—MILTON.

The Greeks were great admirers of personal beauty, and the same may be said, but in a lesser degree, of the Romans. Indeed, their admiration of it developed into a form of worship—a religion. Their divinities—their Joves and Minervas—were only human ideals, whose qualities were equally esteemed when discovered in themselves. If a sculptor wished to form a divine personage, he copied the most admirable features of his fellow-creatures, who came freely to him as models. Herein lies the secret of their love of beauty, and the ascendancy of their art productions.

Now, to the people of these two nations, and to all the world before their time, the most beautiful object in nature was a woman, one

"In body perfect and complete in mind,"

as Homer sings of the faithful Penelope. Nor has this high estimate of woman's beauty lessened in modern times. In one of the best works on artistic anatomy (Fou & Knox's) it is said, "In her alone beauty resides; she is, in fact, the only perfect and beautiful object in nature." By the Greeks the goddess of beauty was

named Aphrodite, and by the Romans Venus, she having been awarded the prize of beauty, the golden apple, by Paris, in preference to Minerva and Juno. This was the favorite goddess. She was realized ideally in marble by the best artists, and placed in all the temples to receive the homage of the people. Statues of her were very numerous, many of them the works of masterhands, the greatest triumphs of genius.

The deplorable vandalism, inspired by uncouth fanaticism, which prevailed for many centuries after the decline of these refined nations of antiquity, had no respect even for these charming embodiments of glorious womanhood. They were smashed to pieces. In modern time, however, the fragments of a number of them have been unearthed, and by patience and skill one at least has been almost completely restored. It is, in the expressive words of Thomson,

#### "The statue that enchants the world,"

The famous Venus de' Medici (so called because possessed, for a long time, by the noted family of that name),—the most precious relic of ancient art,—was discovered in the ruins of the villa of Hadrian, near Tivoli, in 1680. It was found in eleven pieces, and was the creation of the Athenian sculptor Cleomanes, who flourished about two centuries before the beginning of our era. The right arm and the lower portion of the left have not been discovered, but these portions of the bewitching figure have been admirably supplied by Bardinelli, a celebrated Italian artist. It is now in the Tribune of the

Uffizi Gallery, at Florence, an object of world-wide renown and interest.

Now, in this statue, which is life-sized, we have an ideal woman,—the best model of beauty to be found,

"The mingled beauties of exulting Greece."—THOMSON.

We take it as our type of female beauty.

We will now try to give a description of our goddess. Not such an one as we might give if our imagination were unbridled; not a glowing word-picture,—that has been already well done by others. The tape-line will supply our ideas; we propose to limit ourselves to facts. We will give the measurements in such a way that every fair lady in the land, no difference what her absolute size may be, can, by comparison, determine whether or not her proportions are all that could be hoped for.

What impresses one most on first casting the eye on this figure is its grace of outline. Look where you may, every part is full, free, undulating. You can detect no angularities; it is rounded everywhere; there is not a single indication of the framework, not a trace of a muscle to be seen. The height is five feet, and the circumference of the waist, which is four inches in length, is thirty inches. It will be noticed, from these statements, that the thickness is precisely equal to half the stature. This is surely an astonishing revelation to many of our modern belles, who seem to think that the smaller the waist the nearer it approaches to the beautiful. The height is a little less than the average of American ladies, but the waist is certainly much greater. This

should be remembered, especially by those misguided damsels who are, perhaps, already disproportionately thin, but who, from a false taste, will persist in sacrificing comfort and health by squeezing themselves purposely with corsets, which raises a foolish cry of condemnation against this most sanatory and almost necessary part of female apparel. The average waist of young ladies is about twenty-four inches, about seven less than it should be. The ladies of Austria boast, it is said, that the empress of the realm has a waist of only fourteen inches. Their art-knowledge must be dangerously deficient. But to return to our subject. The difference between the breadth of the waist and the breadth at the hips is equal to the difference between the latter and the breadth at the hip-joints. Comparing the breadth at the hip-joints with the breadth at the shoulders, we notice that the former is a little the greater.

The breadth at the hips is precisely equal to the breadth of the chest below the arms. The width of the arms, if extended horizontally and in a straight line, is equal to the height, and the length of the lower extremities is equal to the length of the trunk and head together. These proportions are just as given in the best modern statuary. Powers' Greek Slave and Gibson's Psyche are examples.

We now turn to the face. It is oval, the breadth being two-thirds the length. Its length is divisible into three equal parts, of which the nose is one, and its breadth is divisible into five equal parts, of which the eyes are the second and fourth. The forehead is smooth and moderately full; the eyes are of medium size and

prominence; there is a wide, hairless space between the eyebrows, which are slightly arched and somewhat lower at the outer than at the inner ends; the nose is straight in type, and thin; the lips are full, and the chin is rounded. From the forehead there is a gradual rise to the crown, so that the latter is higher—on a higher plane—than the former by its height; but if the head were thrown a little further back, it would be less,—say one-fifth the entire length to the chin, the proportion observed by Michael Angelo and most of the best modern artists. The cast of the features, as a whole, is expressive of love, while that of Diana's is of strength, and of Minerva's of wisdom.

As a supplement to this rough sketch we will now give some detailed measurements which we take for the most part from the celebrated work of Audran, *The Proportions of the Human Figure* (1683). Doubtless they will prove interesting to many.

As already stated, the face is divisible into three parts of equal length, and it is another from the top of the forehead to a level with the crown of the head. The four parts form the length of the head.

Now we will take one of these parts as our measure and reckon every twelfth of it a minute. The height is seven heads and three parts; the breadth at the shoulders is seven parts nine minutes; at the waist, four parts eight minutes; at the hips, six parts three minutes; at the middle of the thigh, two parts seven minutes; at the calf of the leg, two parts one minute; above the ankle, one part one minute; across the instep, one part four minutes; at the middle of the arm, one part nine

minutes; at the middle of the fore-arm, one part nine minutes; and at the wrist, one part. The depth of the chest from the nipple back is four parts four minutes; at the waist, three parts seven minutes; at the middle of the thigh, three parts six minutes; at the calf of the leg, two parts one minute; above the ankle, one part four and a half minutes; at the middle of the arm, one part nine minutes; at the middle of the fore-arm, one part seven minutes; and at the wrist, eleven minutes. From the lobe of the ear to the fossa at the head of the breastbone is two parts eight minutes. The antero-posterior diameter of the neck is one part eleven minutes. The width of the mouth is seven and one-quarter minutes; and of the nose, at the wings, six and one-half minutes. The length of the upper lip is two minutes and of the lower three minutes. The thickness of the lower lip is one and one half minutes, and the depth of the nose at the tip is six minutes. The length of the foot is equal to one-sixth the stature, and the length of the hand is about one-tenth.

Such is Venus, the goddess of Beauty, the mother of Love, and the mistress of the Graces.

"The goddess loves in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality; the vail
Of heaven is half withdrawn; within the pale
We stand, and in that form and face behold
What mind can make, when Nature's self would fail;
And to the fond idolaters of old
Envy the innate flash which such a soul could mould:

"We gaze and turn away, and know not where, Dazzled and drunk with beauty, till the heart Reels with its fullness; there—forever there— Chained to the chariot of triumphal art, We stand as captives and would not depart."—Byron.

We may here state that the average height of women of the Anglo-Saxon race is five feet two inches, and the average weight, one hundred and seventeen pounds. The weight is greatest when about fifty years of age. When the size is much above the average, even that the proportions are correct, we are not inclined to regard the person as beautiful, or at any rate the other sex is not affected as with beauty. Burke lays great emphasis on this point. "Beautiful objects," he declares, "are comparatively small," and again, "the beauty of women is considerably owing to their weakness or delicacy and is even enhanced by their timidity, a quality of mind analogous to it." Indeed, this distinguished authority defines beauty to be "those qualities in bodies by which they cause love or some passion similar to it." Without wishing to argue in favor of this definition, we must allow that it finds strong proof in the fact that female loveliness has been the main inspiration of many, if not all the great poets, for if each had not like Petrarch a particular Laura, we can suppose their inspiration manysided; at any rate, the great bard of Briton says:-

> "Never durst poet touch a pen to write Until his ink were tempered with love's sighs."

The Hindoos have had throughout their long history a remarkable taste and veneration for female beauty.

Over three thousand years ago every art was practiced to beautify the ladies, and no side of their nature was missed. The name, even, was considered an important matter. Thus in the ancient code, *The Institutes of Menu*, it is declared, "The names of women should be agreeable, clear, captivating the fancy, soft, auspicious, ending in long vowels resembling words of benediction." This is almost the same as what Burke says in support of his doctrine that whatever is beautiful is relatively small. "In most languages," says he, "the objects of love are spoken of under diminutive epithets." Thus an intuitive sense of the beautiful, a sense of congruity, may be the reason why female names are so generally made to terminate, a la Scotch, in the letters ie.

## A TYPE OF MALE BEAUTY.

"A combination and a form indeed,
Where every god did seem to set his seal."

SHAKSPEARE.

Address was regarded by the ancients as the most beautiful example of his sex. He was the beloved of Venus, his charms drew her down from the heights of Olympus—from the court of Heaven. To gods and men his beauty was matchless. He stood alone, without an equal, a miracle of ineffable attractiveness and delight. His praise was on every tongue. It was thought, as our Poet expressed it—

"True, sweet beauty lived and died with him."

The artists of both Greece and Rome vied with one another in their efforts to fitly mould his pure, ethereal form. Statues of him were to be found on every hand. A few of these superb works, more or less mutilated, are yet in existence; but the form of Adonis is that of a lovely youth, of adolescence and not of ripe manhood, so we turn elsewhere for a type of manly beauty.

Quite as much pains really were given to the representation in marble of Apollo, the god of the fine arts, medicine, music, poetry, and eloquence, as of Adonis, and in the magnificent Apollo Belvidere we have the

antique and still the best realization of man in his best estate. This wonderfully perfect statue was executed by a Grecian sculptor, but by whom we are unable to say. It was discovered in the year 1503, among the ruins of Antium, now Porto 'Anzo, a village near the mouth of the Tiber, about thirty miles below Rome. Pope Julius II. purchased it, and it has still been owned by his successors in the chair of St. Peter. Napoleon caused it, among other precious treasures of art, to be brought to Paris, where it remained from 1797 to 1815. When restored to Rome it was replaced in the Vatican, the splendid pontificial palace and museum of the fine arts. It stands in the Belvidere pavilion, hence the name Apollo Belvidere. The name of Pythian Apollo is sometimes applied to it, because the god is represented as an archer in the act of discharging an arrow at Python, the fabulous dragon, the destruction of which is recorded as one of his principal feats. When found, both hands were wanting, but these have been admirably restored by Angelo da Montorsoli, a pupil of Michael Angelo.

In entering upon a description of our statue, we may state that its being slightly heroic in size, being seven feet in height, has nothing to do with the proportions; they would remain the same if it were ever so much reduced, or enlarged either. We may also say, that the mantle which is thrown around the shoulders, the sandals, and other accessories, are of no interest to us, being students of the figure merely. Now, representing the god as he appeared immediately after discharging the fatal arrow, the most striking characteristic of this

majestic work is its expression. It is covered with an air of triumphant power; vitality is apparent in every part of it. Says Winckelmann, the great art critic, in his History of Ancient Art (Geschichte der Kunst des Alterthums, 1764), "In view of this marvel of art I forget earth, I am elevated above the senses and my soul takes easily a supernatural nature proper to judge of it worthily. My bosom fills with respect as of the prophets. I feel transported to Delos and into the woods of Lycia which Apollo honored with his presence; for this statue seems to animate us as the beauty of Pygmalion and to take life and motion in proportion as we intently contemplate it."

Some of the proportions, according to the method of reckoning of Audran, are as follows:—The height is seven heads and three and a half parts; the antero-posterior diameter of the neck, two parts; the distance from the root of the lobe of the ear to the sternal fossa, three parts; the breadth from nipple to nipple, four parts seven minutes; the breadth at the waist, five parts nine minutes; at the hips, six parts two minutes; at the hipjoints, six parts seven minutes; at the middle of the arm, one part seven minutes; at the middle of the fore-arm, one part six minutes; at the wrist, one part one minute; at the middle of the thigh, two parts eight and a half minutes; and at the calf of the leg, two parts four minutes.

In comparing Apollo with Venus we notice that, though in the main similar as to outline and proportions, there are some important differences, some of which we may point out.

He is not so rounded and his limbs are not as straight;

neither are his joints as delicate, the articulations being more apparent. His shoulders do not droop as much as hers and he is wider at the shoulders than at the hipjoints, while she is slightly narrower at the former than at the latter. His chest is longer and consequently his waist is shorter and thicker than hers. His hands are larger and so is his head, and the features of his face are more sharply cut.

In Childe Harold's Pilgrimage, Byron gives us a grand description of our ideal. As he stood in its presence the noble poet was filled with enthusiasm, his soul was warmed with the true Promethean fire, and he pronounced a eulogy on it which for eloquence is hardly paralleled in the English language save by his own tribute to the Medician Venus:—

"View the lord of the unerring bow,
The god of life, and poesy, and light—
The sun in human limbs arrayed, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.

"But in his delicate form—a dream of love,
Shaped by some solitary nymph, whose breast
Longed for a deathless lover from above,
And madden'd in that vision—are exprest
All that ideal beauty ever bless'd
The mind within its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!"

The average height of men of our race is five feet six inches, and the average weight one hundred and forty pounds. When about forty years of age men are at their heaviest stage. The average circumference of the chest is about thirty-five inches, and it should be the same at the hips. The difference between the circumference of the chest when it is inflated to the fullest extent possible, and when the air is expelled as completely as possible, should be at least three inches. Dr. Hammond, who was surgeon-general during our civil war, says (Military Hygiene, 1863), that when this difference is less than three inches it is a question whether the man is fit for military duty. A person can, we believe, be healthy and strong with even less, and one with more may be deficient in those qualities. It can be increased by exercise and by tight lacing, which prevents the ungs from expanding downward. We have reason to think that this latter is one of the causes of its being more in women than in men. To prove a good vocalist it is necessary that the lungs shall be large and strong, with more than average mobility of the chest-walls. The character of the voice is to a great extent due to the form of the chest. In men the breathing is mainly abdominal, and in women pectoral, and for this reason his voice is naturally of a low pitch, while hers is of a high one. When markedly abdominal in him his voice is basso, and when markedly pectoral in her it is soprano; while if it inclines to be pectoral in him his voice is alto, and if it inclines to be abdominal in her it is contralto. The deep-breathing people have most vitality.

With regard to the face it may be said that well-marked,

expressive features are the most desirable in a man. In him power takes the place which beauty does in woman; but beauty of the manly type is eminently compatible with a manly character. We may here remark of a typical man that his mind should be strong and disciplined, and his knowledge extensive. In speaking of Cicero, Plutarch gives us a good idea of what a man's mental cast should be. "He had," says he, "that turn of genius and disposition which Plato would have a scholar and philosopher to possess. He had both capacity and inclination to learn all the arts, neither was there any branch of science that he despised."

#### BEAUTY AND THE SEX.

"The sky we look up to, though glorious and fair,
Is looked up to more because heaven is there."—MOORE.

In this chapter we propose to supplement with some general remarks what we have already said in regard to beauty of the sexes, and also to throw out some hints as to the traits which are most desirable in woman and which she should especially cultivate.

In treating of types we have spoken of form almost exclusively; but we do not desire any one to gain the impression that the beauty of mankind is a matter of physical form only. The most lowly plants and animals have something more; all of them are possessed of color, and show some evidences of life. Now, color is an important factor of human beauty, particularly of the face, and expression also plays here a significant rôle. A face of statuesque beauty, still and colorless, is admirable, to be sure, and if it is richly embellished with Nature's skillful pencil it will be much more so; but if it lacks expression it is, like a flower void of fragrance, wanting in a great source of magnetism. When the power of mind or the charm of heart or both beam in features of perfect form and tints then is it indeed overpowering. Bacon had reason in saying that "the best part of beauty

is that which a picture cannot express." It is true, expression does not always improve the appearance of the face; but it is only when there is nothing good or pleasant to express, when the mind and heart are not what they should be, or the person is racked with pain or oppressed with care or disease. The cultivated mind and loving heart and pleasurable feelings will always have a gracious expression, beaming forth in strong rays of nobility, sweetness, and joy. Many have gone so far as to regard beauty as merely the index animi—the outward shadow of the soul, as did Socrates. We may or may not take that view of the matter as correct, but there is certainly the strongest possible inducements, so far as beauty is concerned, held out for improvement of both heart and head. Says Ecclesiasticus, "The heart of a man changeth his countenance, whether it be for evil or good," and Solomon declares, "The countenance of the wise showeth wisdom." Indeed, in a face bright with health and resplendent of heart and mind the mere form may be overlooked, so powerful is animation, so engrossing the expression of the vital spark within. Here let us say sotto voce to the ill-favored sisterhood, if there is not much to please the eye, the more should be done to tickle the fancy and the intelligence. Every one can be in some way pleasing and should be, for as Dr. Holmes says in the Philosopher at the Breakfast Table, "The woman who does not please is a false note in the harmonies of nature." To stimulate those who have been "cheated of feature by dissembling Nature," and who remain ugly in in spite of science and art, but who have the commendable ambition to attract and please, we will say a few more

words by way of encouragement. Every one has noticed that they are not all beauties who have become brides, and some are at a loss to know how they led their husbands captive. There is no mystery about it; they did it by being agreeable, kind, and affectionate. In the gorgeous description of Eve which the divine Milton presents in his *Paradise Lost* as having been given by Adam to the Angel, the greatest emphasis is placed, not on her bare physical features, but on lustrous qualities of these, so to speak. It is said:—

"Grace was in her steps, Heav'n in her eye, In all her gestures dignity and love,"

The most renowned of Grecian women, the gray-eyed brunette Aspasia, who, as Plutarch tells us, "captured the most illustrious statesmen and brought even philosophers to speak of her so much to her advantage," was not as beautiful as many others; "some, indeed," continues the author just quoted, "affirm that Pericles made his court to her only on account of her wisdom and political abilities." Again, what was it that enabled Cleopatra to bring even the great Cæsar to her feet? Not graces of feature alone. Plutarch says:—"Her beauty, it is said, was neither astonishing nor inimitable, but it derived force from her wit and the fascination of her manner, which was absolutely irresistible." She was finely educated. her linguistic acquirements were such that she could converse with the ambassadors from all parts of the world without an interpreter, and she had extraordinary command of all her faculties. Our author remarks, "Her

voice was delightfully melodious and had the same variety of modulation as an instrument of many strings."

Now it is not to be inferred that we believe it possible to be beautiful or in the highest degree attractive, even though the features are defective. No, a fine form is an essential element of real beauty, and however generously endowed in other respects, Helen, Aspasia, Lucretia, Judith, and Cleopatra may have been, they could not have made such indelible impressions on the world's progress had it not been for the seductive spell of lovely forms.

As to the traits most admirable in "this goodly and angelic creature," as Chaucer characterizes woman, we will present our views in the language of the philosopher, Herbert Spencer, in his work, Education: Intellectual, Moral, and Physical (1861). "Men," says he, "care comparatively little for erudition in women, but very much for physical beauty and good nature and good sense. How many conquests are made by the blue-stocking through her extensive knowledge of history? What man ever fell in love with a woman because she understood Italian? Where is the Edwin who was brought to his Angelina's feet by her German? But rosy cheeks and laughing eyes are great attractions. A finelyrounded figure draws admiring glances. The loveliness and good humor that overflowing health produces go a great way toward establishing attachments. Every one knows cases where bodily perfections, in the absence of all other recommendations, have excited a passion that carries all before it. But scarcely any one can point to a case where intellectual acquirements, apart from moral

or physical attributes, have raised such a feeling. The truth is that out of many elements uniting in various proportions to produce in a man's breast that complex emotion which we call love, the strongest are those produced by physical attractions; the next in order of strength are those produced by moral attractions; the weakest are those produced by intellectual attractions, and even these are dependent much less upon acquired knowledge than on natural faculty, quickness, wit, insight." Longfellow favors this view of what is attractive in woman's inner nature. Says he:—

"What I most prize in woman

Is her affections, not her intellect;

The intellect is finite; but the affections are infinite and cannot be exhausted."

Let us recapitulate. Personal beauty, a hopeful, affectionate nature, and good common sense and insight, are the traits men prize most in women. Not great learning, argumentative ability, and the like. Such is man's taste, and, as tersely put in one of George Eliot's works, "man's taste is woman's test." These statements should be duly weighed and remembered by parents and educators. The cry of similar higher education for the sexes, and in union too, which is fashionable just now, is contrary to common sense and still more so to reason. Man and woman are very unlike, physically and mentally; but their unlikeness is calculated to subserve their very different ends in creation. United, they supplement each other and are not like twin kernels in an almond-shell. What is wanting in the one should be supplied by the

other and the result should be a unity. Does it not lie to sense then that the system of education of each should be of a nature that will promote in the highest degree possible the development of each in the proper direction? On this subject we find the ideas of St. Pierre so interesting that we cannot refrain from quoting a few lines from him (Études de la Nature, 1784), "Man," says he, "without woman and woman without man are imperfect beings in the order of nature. But the greater the contrast in their characters the more complete union there is in their harmonies. It is from their opposition in talents, tastes, and fortunes that the most intense and durable affection is produced." Again, he says, "Why are there so few happy marriages among us [the French]? I answer, because with us the sexes have divested themselves each of its proper nature and assumed that of the other; because the women with us adopt the manners (mœurs) of men from education, and men the manners of women from habit." Plato noted down a great truth when he wrote:-"The unlike longs for and loves the unlike." It may be well to distinctly state that we do not wish to convey in the foregoing remarks the idea that it is improper to let children under twelve years of age say, associate together and receive the same instruction, for we are in favor of that practice. We know of no sensible reason why they should not be educated similarly and together up to that time. Their mutual influence is advantageous to both, and the average girl can very easily learn as much as it is possible to get the average boy to do, without injuring herself in the least.

# THE BASIS OF BEAUTY.

In her charm'd cup health's Goddess The winning spell of beauty brings.

It is not so easy, as on first thought it might seem, to say what is the foundation of beauty. Youth and beauty are sometimes associated together in our minds; and although the brow of age may be richly endowed with the comely possession, yet it must be confessed that beauty of the real bewitching type is found only among those in the flush of youth. The beauty of age appeals to our moral perceptions and intelligence, and grows on us gradually; the beauty of youth speaks to our feeling, our entire sensibilities, and wins us at once, or, as Chaucer aptly puts it:—

"Fresshe beautee sleth me sodenly."

However, youth may be present without beauty, and beauty is not incompatible with years. Helen was over forty when Paris fell in love with her; Aspasia was thirty-six when wedded by Pericles; Cleopatra was over thirty when she fascinated Marc Antony; Diana de Poitiers was thirty-six when Henry II., although only half as old, was carried off by her; Madame de Maintenon was forty-three when she won Louis XIV.;

Ninon de L'Enclos was seventy-two when Abbe de Verais was charmed by her; and at forty years of age Madame Récamier was universally regarded as the prettiest woman in Europe. The truth is, there are types of beauty which correspond for the most part with periods in our existence. The outline may be the same, but as a whole there is much difference between a beauty at twenty-five and at forty. This should be remembered always, for many even far advanced in the noon of life ridiculously disfigure themselves by aping Hebe's appearance. They try to do what is against nature. Racine finely expresses the idea when he makes Athalie, when relating her vision of her vain mother, Jezabel, say:—

"Elle eut soin de peindre et d'orner son visage Pour réparer des ans l' *irréparable* outrage."

Still, the changes of years should only cover the beauty of youth with the mellow sweetness of riper age. Now, taking everything into consideration, one thing always accompanies beauty, upon which it very largely depends, and that is health. Who ever saw a beautiful unhealthy child? Who ever saw a lovely sickly maiden? Who ever saw a pleasing-faced dyspeptic? But some one may ask, what is health? Well, it is easier to conceive than to express what it is; but Broussais, the celebrated French physician, in his work on *Principles of Physiological Medicine* (1828), tells us what it is in clear enough phrase. "Health," says he, "is the result of regular activity of the functions; disease of their irregularity; and death of their cessation." Structure and function are closely related; whatever affects the one affects the

other. For example, any injury to the brain affects the mind, and any mental disturbance reacts on the brain. In the development of the organism function precedes structure, which would lead us to believe, in accordance with the above definition, that if the functional action is perfect, the structure will be perfect also. Pain is a certain indication of disease; it is the eloquent voice of health in distress. We should never be conscious of the possession of any organ of the body; for if we are, something is wrong. Life actions vary within wide limits; sometimes they are active and sometimes inactive even in the same individual. Nor is this variation in intensity incompatible with health of structure at least. In hibernating animals—those which lapse into a state of torpor during the winter, bats, for example—we see life so far reduced that we are at a loss to know whether it is not entirely extinct at times; yet they wake up sound as ever. Again, the sum of the actions of life varies greatly. All the functions may be regular, but their volume is inconstant. Thus the heart may beat regularly seventy times per minute, but the force of the beat is not necessarily always the same. The strength of individuals is not alike; one man can lift only one hundred pounds, while another can lift as readily five hundred. Presuming that the nature of health is now sufficiently well understood, we may declare that if we are in search of the beautiful we need not expect to find it but among those in whom there is an average degree of healthy functional activity. To mark how essential health is to beauty, in our estimation, we will recite a little histoire. When Saturnia (Juno), pitying the Grecians, who were

being overpowered by the Trojans, whom all-powerful Jove was aiding, resolved to come to their assistance, Homer tells us that as a *ruse de guerre* she decided on

"The old, yet still successful, cheat of love."

And how did she go about it? She withdrew to her apartment,

"Sacred to dress and beauty's pleasing care,"

and decked herself in the most becoming fashion; but in order to be sure of overcoming, she called on Venus for a gift—her girdle, for

"In this was every art and every charm
To win the wisest, and the coldest warm."

The amiable goddess having granted the request, she then matched her beauty against her husband's wisdom, and the result was that she

"Lulled the Lord of Thunder in her arms;"

and in keeping him away from the Trojan camp, the Grecians were successful in the fight that ensued, which led to final victory. What was this witching gift of Venus? What was this ambrosial possession? Was it not the badge of ideal health? Let us take it as that. Now, although the principle, void of health void of beauty, holds good in the abstract, many passably healthy people are by no means beautiful, but they are nearly in every instance attractive, at least. In her Letters to Young Ladies, Mrs. Sigourney is right in saying, "Men prize more than we are aware the health-beaming countenance." No better advice can be given to those

who are ambitious to be pleasing to the eye, and every other way than that they should endeavor to get into a state of health, for therein lies the true secret and art of promoting and preserving beauty. Get on intimate terms with Hygiea, and learn her ways and follow them. We believe it wise to consult a physician about ugliness, as well as the diseases that completely disable us. Beauty pays, and it is a duty to resort to the most skillful to obtain it. It is very often the case that people might easily be more healthy than they are, and consequently far more beautiful and pleasing. According to custom, it is only when the scales turn against them, and very often when there is no room for hope, that people search for improvement of health. This is entirely wrong. As Galen says, "The object of medicine is health," but its most important office is to preserve, to foster it, not to search for it when it is completely gone, or almost so. Laying aside all consideration of the advantages to self, there are reasons for holding it as a solemn duty to make and preserve ourselves as God-like. as free from unsoundness, as possible. Every one has a powerful enough incentive—the single, the desire to be attractive to others; and the married, the additional immediate desire to transmit to their prospective offspring the priceless heritage of good constitutions, on which so much of life's pleasures and successes depend.

Heraclides, a Grecian philosopher, said he "would marry a handsome woman for the sake of his children;" but it is extremely probable that, like Childe Harold,

<sup>&</sup>quot;To the beauteous form he was not blind;"

but, waiving that point, we think he knew that, being handsome, she could scarely be otherwise than healthy and cheerful. And here let us remark that no dowry can compensate for want of health and its attendant cheerlessness in a wife. As Mrs. Sigourney truly says, "The perpetual influence of a sickly and mournful wife is as a blight upon those prospects which allure men to matrimony." On the other hand, the best dowry a wife can bring is health and good nature. Such a woman is bright and happy, and, in being so, is a prize of inestimable value.

"Those smiles and glances let me see That make the miser's treasure poor."—BURNS.

The people of Sparta-

"Sparta still with female beauty gay,"

as Homer sang—were renowned for their physical perfection and prowess, and these qualities were brought about, in a great degree, by their own efforts to be healthy and strong—by their physical culture. They were the glorious results of their strict regimen and systematic exercises, of their Olympian and other national athletic games and sports. From among them Phidias selected models for his grand works, and the other great sculptors took from them the ideas of their Venuses and Apollos. Their beauty, copied in marble, still exists to elicit our admiration and to serve as æsthetic types of our race at its best. Art owes an everlasting debt of gratitude to their great law-giver, Lycurgus, whose highest ambition was to make his people a race of perfect men and women,

and whose teachings greatly contributed towards the production of that enviable result.

Let us try to be healthy, and beauty such as graced the Spartans will follow; the intrinsic excellence of our nature will be mirrored in our appearance. This is the only way to lay the foundation, the only way to raise up beauty of the genuine sort. Beauty born of health is natural, real, and without affectation; it is free and graceful. Any attempt to repress emotions gives an air of conceit; nor is apathy desirable, so we should try to be sound and serene within, and let the sweetness of our nature brim over without thought. Happy emotions are always happily expressed; looks as well as language rarely fail to divulge the real state of the feelings and thoughts. Affectation and deceit are at best but thinly veiled. The hallowed soul is always circled with a halo of glory.

# BEAUTY AN IMPROVABLE HERITAGE.

"By viewing Nature, Nature's handmaid, Art,
Makes mighty things from small beginnings grow."—DRYDEN.

THERE is nothing more certain, whether the doctrine of evolution be true in its entirety or not, that the physique of every one of us is more or less like that of ancestors for many generation back; and as stated by Mr. Galton in his remarkable work Hereditary Genius (1860)," A man's natural abilities are derived from inheritance under exactly the same limitations as are the form and physical features." The grand outlines of our frames and characters-moral and intellectual-were settled before we were born. We may go farther and say that some of our traits-physical and mental-were foreshadowed thousands of years before our birth. This is true of racial peculiarities. Now, this principle of inheritance should be clearly understood by everybody, and it should be kept in mind, most especially by the young with marriageable intentions. Very many whose miserable constitutions entirely unfit them for parentage rush rashly into the matrimonial state and, unlike Samson's father, do not pause for a moment to devote a thought "to the child that shall be born." They sorely regret it; their imprudence bears sorrowful fruit. Persons afflicted with

any serious constitutional disease or condition which may be transmitted should not in justice to humanity become parents; for if they do, they almost inevitably bequeath to their offspring a woful inheritance and have to bear the pain of seeing their innocent children suffer and die prematurely. These matters should be of still greater concern when the question of the propriety of blood relatives getting married comes up, for in them any taint is transmitted with great certainty and severity. Some people hold that under no circumstances should cousins intermarry, but we are not of that opinion. both parties are strong and free from morbid troubles of any kind, physical or mental, and particularly if they are of contrasting temperaments, there is no sufficient reason why they should not marry if they are so disposed. We speak positively on this subject, because we have given it full consideration. If evidence is required in support of our position, it can be readily found in the history of many peoples, for example the Jews, among whom close marriages have nearly always been the rule. yet they are a remarkably healthy race and their average longevity is considerably higher than that of the rest of the community where they may be found. This subject of unfit people getting married is one of most serious import, view it from whatever standpoint we may. We have no desire to exaggerate the evil; indeed, its enormity cannot be overestimated. We compile the following figures from the United States Census Reports of 1870:-22.4 per cent. of all deaths are of children within one year; 42 per cent. of all are of children under five years; and 45.4 per cent. of all are children under ten years.

We gather from the statistics given in the Reports of the Board of Health, that in Philadelphia, on an average, 25.16 per cent, of the whole mortality is of children within one year; 40.49 per cent. of the whole of children under five years; and nearly 50 per cent. of the whole of children under ten years. The people are so defective in vital force that one-fourth of the whole is cut off within their first year! over two-fifths under five! and nearly one-half under ten! Alas! the poor innocents! And how sad to think of the amount of parental strength and care spent for naught! We grant that epidemic diseases swell up the mortality among children, but, making every allowance for them, it is still appalling. Maturity and strength should be essential conditions in those about to enter wedlock; and we might add beauty, for ugliness is mainly a sign of defectiveness. It is not right to marry very early and it is not wise to marry very late in life. Nor should there be a great deal of difference between the ages of the couple; but it is well as a rule for the husband to be a few years the senior, because a woman matures a little earlier than a man; and also because it is hard for him to exercise complete moral control over her if he is not the elder. The exceptions obtain when the pair are not very young or are markedly contrasting in nature. We are lapsing into a digression, but we may remark that when a man advanced in life chooses a bride he may expect his children to be nearly all boys; and a delicate man of any age who chooses a robust bride of active temperament may entertain a like expectation. The average proportion of the sexes at birth, as shown by the fullest statistics, is twenty-one males to twenty females;

but before the end of the first year they are equal in number. From what precedes, there is certainly one lesson which it is proper to draw, and that is, in all cases people should become as perfect as it is in their power to be before entering the marital portals. All taints, however slight, should be cleared from the system, for let it be known that if degeneracy once begins to creep into a family very few generations will follow until it becomes extinct; its knell will soon be knolled. Those, therefore, who look forward to immortality through the perpetuation of their line should beware of the slightest deterioration in themselves. Regeneration should be aimed at, if there is any evidence of any deviation from health; and how? In her excellent Letters to Mothers, Mrs. Sigourney writes:—"I would say to every mother, study the constitution of your babe; if it have any morbid tendencies, either hereditary or acquired, bear steadily upon them with the regimen best adapted to their cure." This is the right method to pursue at any age, and if it is properly done by us adults, it will not be so hard to care for the babies should we have such blessings in store for us. It is not a little merely that can be done in this way; more we believe than can be done with drugs and almost everything that can be done with them even in the hands of one as skillful in their use as Æsculapius himself.

As bearing on beauty, of course the regimen or proper method of life is of paramount importance, so we will lay down some rules on the subject, taking it in its widest sense. Now in this regard the maxim of maxims runs in this wise:—Live in accordance with the laws of health,—physical and moral,—and labor diligently to

development, both body and mind. Thus can we make ourselves sound and strong and honorable and successful in life; thus can we have rounded forms and rosy cheeks and sparkling eyes. To be more explicit we will roughly sketch a programme.

Take the advice of Socrates, "Avoid excess in everything;" and remember what Plato says, "A temperate man is one who has moderate desires."

Do not lapse into indolence, for as Byron well expresses it:—

"Many of the ills o'er which man grieves, And still more woman, spring from not employing Some hours to make the remnant worth enjoying."

Shun luxury and dissipation of every kind, and do not be the slave of any bad habit. What evils people inflict on themselves by the excessive indulgence of proper appetites and the encouragement of improper ones! The use of unnecessary and injurious agents, such as alcoholic liquors, tobacco, and condiments, is sapping the vitality of the race. These things should be touched with caution as articles that sooner or later destroy health, happiness, and life.

Eat regularly of simple, wholesome fare. No injunction is more worthy of attention than this one. Eating is a matter of profound importance. He who does not know how to eat properly does not know how to live properly, which we are afraid must be said of a great many. Most people seem to hang up reason with their hats before sitting down at the table. Do we not every day see people esteemed wise use dishes of the most extreme

qualities, digestible and indigestible, sweet and sour, warm and cold, at the same meal? Morbid tastes have vitiated cookery; and, moreover, this art, which is of far more importance than the art of medicine, is in the hands of the most ignorant of the people. The health of the community is more in charge of the cooks than the physicians. Cookery should not only be simplified, but be placed in the hands of persons of intelligence. It is high time for reform in these matters.

Retire to sleep at a fixed hour and for a fixed length of time, and keep in mind that heated, badly-ventilated bedrooms, are hotbeds of imbecility. We are not inclined to lay down any length of time as proper to devote to sleep, for it is largely a matter of habit; but we may state that six or seven hours is sufficient for any one. It is very easy to let the system lapse into a condition of langour, which will call for almost continuous sleep. Indulging such sluggishness is ruinous to health. not the people who labor much mentally or physically who desire most sleep; it is the people who do little or nothing. We cannot sufficiently condemn the fashionable practice (among ladies) of taking a nap of two or three hours' duration in the afternoon. There is no more fertile source of debility and misery than this,—it does not bring the wished-for refreshment and buoyancy of spirits;

"The languid eye, the cheek
Deserted of its bloom, the flaccid, shrunk,
And wither'd muscle, and the vapid soul
Reproach their owner with that love of rest
To which he forfeits e'en that rest he loves."

COWPER.

Life is most pleasurable to those who are active all day long and every day, to those who rise with the sun. Get up early, then. In the morning all is fresh and sweet; the air is balmy and the face of nature more luring than at any other time. Poets have vied with one another in their attempts to describe the beauties of a summer morning; but its chief charm is its healing breath, its life-nourishing virtues.

Be cleanly. A plunge, or, what is quite as good, a sponge bath, daily, will be of benefit; wear easy-fitting, comfortable, seasonable clothing; breathe pure air, and take plenty of exercise. One of Bacon's health precepts was, "Never keep the body in the same position above half an hour at a time."

Discipline the mind by thought and store it with knowldge; cultivate a taste for society and indulge reasonably in amusements, for, as Solomon tells us, "A merry heart doth good like a medicine." Reverence truth, respect justice, try to do as much good as possible, and be happy by having something important to do, something dear to love, and something worthy to hope for.

These are some of the duties we owe to ourselves and our descendants, and if we are already parents we should see that our children are trained in accordance with them. Thus can we contribute our quota towards the verification of the declaration in the celebrated *Vestiges of Creation*, "we may safely pronounce that the human type is likely yet to experience considerable improvement."

Bacon was keenly alive to the importance of the substance of the preceding notes. In his flattering Discourse in the Praise of His Sovereign, Queen Elizabeth,

he uses the following words:-" Now to pass to the excellencies of her person, the view of them wholly and not severally do make so sweet a wonder as I fear to divide them. Again, nobility extracted out of the roval and victorious line of the kings of England; year both roses red and white do as well flourish in her nobility as in her beauty, as health, such as was like she should have that was brought forth by two of the most goodly princes of the world, in the strength of their years, in the heat of their love; that hath been injured neither with an over-liberal nor over-curious diet; that hath not been sustained by an umbratile life still under the roof, but strengthened by the use of the pure and open air, that still retaineth flower and vigor of youth. For the beauty and many graces of her presence what colors are fine enough for such a portraiture!" He goes on to tell other secrets of her attractiveness, and continues, "what life, what edge is there in those words and glances wherewith at pleasure she can give a man long to think, be it that she mean to daunt him, to encourage him, or to amaze him! How admirable is her discourse, whether it be in learning; state, or love! what variety of knowledge, what rareness of conceit, what choice of words, what grace of utterance." Our author clothes his heroine with all that is desirable in man and woman combined. He conceived her a Judith, of whom it was said, "There is not such a woman from one end of the earth to the other both for beauty of person and wisdom of words."-Ecclesiasticus.

We will now say a few words as to methods of directly improving the figure in general or in part.

To add to one's size and strength is, in a measure, a matter of exercise and diet. Bringing the muscles and all other parts of the body into greater healthy activity leads to their growth. Everbody has a vague idea that this is so, but there is no need for vagueness. Nearly any one, by using a couple of two to ten pound dumbbells three times a day and ten or fifteen minutes each time, can within a month add two or three inches to the circumference of the chest and ten per cent. to the strength.

In cases of fracture of the extremities, in the treatment of which it is necessary to keep the limb as still as possible, its thickness and power soon diminish. Under the circumstances we have seen the circumference of the leg at the calf lose three inches in eight weeks. A reduction of the entire system is induced by a sedentary mode of life. If we do not move we soon lose the power of motion. Every one who does not walk several miles daily cannot expect to be strong. And here we would remark that no other exercise can take the place of walking, for no other so gently calls into activity so many muscles of the body. Either directly for progression or indirectly to balance the trunk and head, it brings every voluntary muscle into play. For the development of special sets of muscles, special exercises are in order, as in the instance of the dumb-bells to invigorate the arms and chest. We might cite unlimited illustrations of those naturally delicate who acquired strength by their own exertions, but we need not do more than note the cases of Cicero, the celebrated Roman councilor and orator, and Dr. Winship. Early in life Cicero repaired

to the gymnasia of Athens and laid in a store of vital force which he husbanded throughout his career, for the advantages of it he well understood. Says Plutarch, "He was so exact, indeed, in all respects, in the care of his health, that he had his stated hours for frictions and for the exercise of walking. By this management of his constitution he gained a sufficient stock of health and strength for the labors and fatigues which he underwent." The case of the late Dr. Winship of Boston is a most striking one. At twenty years of age he was an invalid, so weak and sickly that none of his friends had any hope of his living for more than a few years, but, as everybody has heard, he turned out to be the strongest man in America. One thousand pounds seemed little in his hands. He frequently lifted fourteen hundred poundsan almost incredible feat. Now his strength was the result of strict compliance with the rules of health and the intelligent practice of gymnastic exercises. Nor did he run completely to muscle, for he was a distinguished professsor of literature. This whole matter is finely summed up in Thomson's couplet-

"Health is the vital principal of bliss And exercise of health."

Keeping the figure erect should be encouraged, enjoined, in fact, from early childhood, for it is necessary to health and beauty. Walking early gives rise to bow-legs if the system is not well nourished, and a great many children are ruined in the schools, which, instead of assisting their mental and bodily development and growth, actually

dwarf them in both. Sitting in a bent posture, in badlyventilated rooms, for four or five hours daily, cannot miss to do harm in any case. When will people learn that correct physical conditions are essential to mental improvement? When will educators learn that a system of education which tends to ruin the health of the pupils is radically wrong? It is not strange that there is a popular idea that it is not right to send children to school, or in other words, to begin to teach them before they are seven or eight years of age. It is believed that no difference how healthy a child may be, learning will blanch and weaken it. What nonsense! Most children learn more within their first seven years than they do during the next fourteen, aye, during the remainder of their lives. If teaching were done in accordance with the dictates of nature it would have no injurious effects, and it might be begun in infancy. But to return to our immediate subject. Crookedness can be corrected, and as a means the daily use of dumb-bells, or carrying some rather heavy object,—a little bag of beans for instance, on the head, fifteen or twenty minutes, morning and evening, will tend greatly towards producing the desired result. In parts of Spain, Italy, Egypt, India, and other oriental countries, where young girls especially are in the habit of carrying water-urns on their heads, their beautiful figures and graceful movements are the admiration of all intelligent travelers. Shoulder-braces, like braces for the limbs, are useful, and where there is serious spinal disease threatening, timely support of some kind may avert it, or at least prevent great deformity.

It may not be out of place to state that if the figure is

what it should be, the line of the spine is straight, or in other words, there is no lateral curvature. A deformity of this kind is very ugly; uglier if possible than a bend forward. Alexander the Great was not as beautiful as Richard the Third. In the adult a straight spine, anteroposteriorly, with the head balanced on it at right angles, is extremely unattractive. As remarked by Fau and Knox, "In the infant the spine is straight, and when a person grows up with this form, as many do, it presents the oddest sight in the world." Viewed in profile, the back ought to have four gentle curves, but the nape of the neck, the spine at the waist, and the heels should be in a perpendicular line.

To make the body lithe and graceful in movement, calisthenic and gymnastic and also less systematic exercises, and particularly dancing-motion's poetry, should be practiced. Children should be taught to dance early, so that the great advantages of proper personal bearing may be secured in growing up. The frame and habits in children are pliable, and if they get twisted into the right bent, it will be maintained throughout life. Treating on education, Locke writes:-"Dancing being that which gives graceful motion to all our lives, and, above all, manliness and a becoming confidence to young persons, I think cannot be learned too early." Free, sweeping, unconscious movements are always graceful. Mere strength has little to do with grace, and any system of physical culture which does not include the freest movements of all the joints and muscles too. contributes little to grace of carriage. To move gracefully requires persistent effort for a time; just as we

commit to memory a piece of poetry by repeatedly reading it, so we acquire grace in motion by repetition until it can be carried on without thinking.

The art of moving properly, as also the art of thinking properly, is largely an acquirement. In his celebrated work, The Conduct of the Understanding, the author quoted above says:-"As it is in the body, so it is in the mind; practice makes it what it is. And most even of those excellencies which are looked on as natural endowments will be found, when examined into more narrowly, to be the product of exercise, and to be raised to that pitch only by repeated actions." This is an extreme view. The modern scientific school lays much emphasis on inherited instincts, or, rather, latent propensities. Having the hereditary proclivity, it is easy to adopt the actions of body or mind in that particular line. This doctrine affords us a powerful motive for self-improvement that the other does not, as we have already shown.

There is another subject we must not overlook, and that is the one of fatness. In a balanced condition of the system the person is of medium stoutness, which is most compatible with beauty.

Any tendency to extreme leanness or fatness should be cause for inquiry in regard to it, for both conditions are inimical to comfort as well as beauty. Thinness is the worse disfiguring evil; Prince Henry is uglier than Falstaff. Hippocrates, the Father of Medicine, says, "Persons who are naturally very fat are apt to die earlier than those who are slender." This knowledge may be a source of satisfaction to those of "a lean and hungry

aspect," like Cassius. Although fatness generally makes the person more amiable, and brings many friends, it may be desirable to reduce it. To accomplish this purpose, the regimen we have laid down should be followed, to begin with, and it may not be necessary to do more; but if it is, we recommend extra exercise of body and mind, short allowance of time for sleep, scanty diet, and abstinence from starchy and sugary articles of food. these directions are observed, medicines, strictly so called, will rarely be necessary; and if they are not observed, medicines will, in the end, do more harm than good. Vinegar is popularly believed to be an excellent agent for removing obesity, and the belief is not entirely without foundation, but the continued use of large amounts of it will injure the system. A more reliable remedy, but one quite as injurious, is the Solution of potash (Liquor potassæ), of which the dose is ten to sixty drops in a glass of water or milk. It should be taken an hour or so before meals, and the same may be said of vinegar.

To grow fat, do not exercise much, keep the mind tranquil, take plenty of sleep, and use plenty of starchy and sugary articles of food, as well as all others in abundance. All the medicine required is something to sharpen the appetite, and any bitter tea will answer that purpose.

#### THE HEAD.

"The dome of thought, the palace of the soul."—BYRON.

The head is the masterpiece of nature. It is the seat of mind; and its superior development and perfection in man over all other creatures give him power to sway throughout creation the sceptre of sovereignty. Beauty and use are united in it in a pre-eminent degree. We are at once struck by the simplicity of its design as a whole, and its adaptation to the ends in view, which are very numerous. Besides affording almost complete protection against injuries from blows and the like, the delicate brain, made up of a multitude of parts, is admirably accommodated, and so are all the organs of special sense with their accessories.

In treating of the head we will, following the example of the phrenologist, exclude the face, and begin by giving some idea of the nature of its contents and their connections. Within the skull or bony casement rests, as we have already hinted, the grand central mass of the nervous system—the brain, and from it run a thick cord which traverses the spine and a dozen pairs of large nerves which are distributed to the organs of the special senses—seeing, hearing, smelling, and tasting—and to the heart, lungs, and digestive apparatus. The spinal cord in

passing down gives off at intervals of half an inch or more thirty-two pairs of nerves, which are distributed to all the muscles and the skin. Each nerve is composed of an immense number of threads, and these are of two kinds, one of which carries in and the other carries out impressions.

The nerves remind us of the wires which are spread throughout the country for telegraphic purposes, and the working agent is perhaps similar. And if we can fancy the upper part of the brain to be the office of the president, with branch offices and officers along its base and the line of the spinal cord, we can recognize in the operations of the nervous system a resemblance to the telegraph company in this: that in the performance of its functions rarely do matters save of general or otherwise great importance come to the notice of the presiding genius—intellect—no direction being required in the performance of ordinary, habitual actions.

Now, mind is the manifestation or result of the functional action of the brain; indeed, of the whole nervous system. Herein lies the clue to the only successful method of mental improvement as regards capacity and strength. The nervous system, especially the brain, must be the medium of our efforts; and the pregnant statement of Celsus: "Indolence enervates the body, while labor strengthens it," is just as true here as of the muscles of the arm. In either case exercise promotes growth and power. Knowing this, we experience no difficulty in explaining a circumstance often observed, viz., that persons of little mental power to begin with by perseverance frequently surpass in the end those

born with what the world is pleased to call genius. Activity of mind brings the needed strength. Sir Joshua Reynolds well says:—"If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labor, nothing is to be obtained without it." Thinking is an exhausting exercise. Times ago it was believed even by intelligent people that mental activity did not demand material nourishment; but we now know that if the mind is actively engaged a very large amount of blood is consumed. In the general way the large proportion of one-fifth of all the blood goes to the brain.

A brief statement of the nature of the mind will be in place here. Now in its simplest form the nervous system consists of a little bulb of gray, jelly-like matter, with two nerve-fibres, one of which conveys impulses to the centre and is called sensory, and the other conveys impulses from the centre and is called motory. An impression on the extremity of the sensory nerve is carried to the central bulb, which is thereby excited into action, and a force being produced is conveyed along the motory nerve which causes the part, the muscle to which this nerve is distributed, to contract, to move. This is what is known as reflex-action. Elementary units such as this compose the most complicate nervous system, and many, indeed, the greater portion, of the actions of man even are reflex, automatic. In the higher animals and man, an impression conveyed to the central mass or brain gives rise to consciousness, and from it results feeling, which is either pleasurable or painful; or intellect (understanding, intelligence); or will (volition, the controlling power). On analyzing the intellect it is found to consist of memory (retention), or registered sensations and judgments which form knowledge; comparison (discernment, reason), of which the result is an inference or judgment; and agreement, or sense of similarity. Emotions arise from objective, and passions from subjective, sensations; an idea is a perception or item of consciousness; imagination is the power of bringing to consciousness of memories, and is dependent on memory and volition; and fancy is the same as imagination, with this difference, that there is a contrast in the presentation. Of the three mental elements—feeling, intellect, and will—the proper object of the first is beauty, of the second truth, and of the third good.

We now pass to the study of the exterior of the head. The size and shape of the skull are held by many to be correct indexes of the size of the brain and the development of particular parts of it. This is perhaps true, but in any given case the appearance may mislead us, for the thickness of the scalp and skull is subject to great variations in different persons. It is also held that different parts of the brain are the seats of particular faculties, and that the size of the brain, as a whole, and of its parts, give us an idea of the capacity of the mind and of its various faculties. All this we grant as in the main correct. The most respectable psychologists as well as the phrenologists do so.

According to rules long in vogue and which are acceptable still to many artists, the perpendicular depth of the head should be one-eighth the statue; its length

should be the same, and its breadth should be threefourths its length. From an extensive series of experiments, it would seem that if the length of the head be taken as one hundred, the average breadth in the European race is seventy-eight. But in any race—our own, say—the fullness of particular parts of it differs greatly in different persons. It may be full in front, the seat of perception and reflection; or on the top, the seat of the moral qualities, such as benevolence and veneration; or on the side towards the forehead, the seat of the intellectual sentiments, such as hope, mirth, wonder, and ideality; or around the ear, the seat of the animal propensities, such as gluttony; or above and behind, the seat of the moral sentiments, such as firmness and self-esteem; or down towards the neck, the seat of the domestic propensities, such as the love of children and home. These are the main lines of development, and knowing what they are in any head we can closely estimate the outline traits of the person's mental nature. In a woman it is very desirable that the regions of perception, of the moral qualities, of the intellectual sentiments, and of the domestic propensities should be well developed. When these are defective and the other regions full, we advise lovers to look out, for there is danger ahead. If Socrates had been acquainted with these facts he might have escaped the infliction of his Xanthippe.

The following are the average measurements of the heads of adult males (in women they are less):—From the little bump at the lowest point of the skull behind, to the point of greatest prominence of the middle and lower part of the forehead (from the occipital spine to individuality), seven and one-half inches; from the occipital

spine to the hole of the ear, four and three-eighths inches; from the hole of the ear to the bump of individuality, five inches; from the hole of the ear to the highest point of the middle of the head, six inches; from side to side just above the ears, five and three-fifths inches; from the most prominent point of the side of the head towards the back portion (cautiousness) to the corresponding point on the other side, five and three-fourths inches; and between the most prominent points (those of ideality) at the upper and outer parts of the forehead, five and one-sixth inches. The horizontal circumference taken just above the eyebrows is twenty-two inches, and a line from the root of the nose up over the crown and down to the occipital spine is a little over thirteen inches.

The following extract from the System of Phrenology (1842) of Combe, who ranks with Gall and Spurtzheim as a phrenological investigator, will be read with interest by the small-pated fraternity:-"To stamp the impress of a single mind upon a nation, to infuse strength into thoughts and depth into feeling which shall command the homage of enlightened men in every age,—in short, to be a Bruce, Bonaparte, Luther, Knox, Demosthenes, Shakspeare, Milton, or Cromwell,—a large brain is indispensably requisite; but to display skill, enterprise, and fidelity in the various professions of civil life, to cultivate with success the less arduous branches of philosophy, to excel in acuteness, taste, and felicity of expression, to acquire extensive erudition and refined manners, a brain of a moderate size is perhaps more suitable than one that is very large, for whenever the energy is intense it is rare that delicacy, refinement, and taste are present in an equal degree."

# THE NECK AND EARS.

"Fair as the neck of Paphia's boy."—MOORE.

"There's music in all things if men had ears."—BYRON.

"THE neck," says Solomon, "is as a tower of ivory." It gives support to the head—bears it up as a column does its capital. It should be slightly inclined forward. In men the larynx is disposed to project, and when it is very noticeable it is disfiguring. This is Adam's apple, and it should not be seen in any of his consort's daughters. A man's neck is more or less flat behind; a woman's should be rounded. If well formed, a long neck may be compatible with beauty; but one of medium length is most desirable. Artists reckon the neck as a quarter of a head in length and half a head in breadth at its widest part, which is at its posterior third. The average circumference of the neck of men is thirteen and a half inches, and of women twelve. As an interesting fact we may state that the thickness of the neck is, as a rule, the same as that of the leg at the calf, and half that of the waist. Woman's neck appears longer than it is on account of her shoulders drooping much more than they do in man.

The expression of the head is determined to a great extent by the shape and length of the neck. If short and

thick it adds seeming fullness and power to it; but if long and thin it detracts from its size and enfeebles its effect. If it curves forward it gives the person what is called, in common parlance, a down look and an air of diffidence; whereas, if it curves backward the person gains thereby a bold, haughty air. The shorter and thicker the neck the stronger the character and the greater the prospect of health and happiness, and, we may add, long life. Sudden deaths occur mostly in short-necked people.

The ear is, perhaps, the most invaluable of our organs of special sense, and it is the avenue of much of our pleasures. Says Dr. Rush, in his essay already quoted from (On the Pleasures of the Senses, 1811):-"We are besieged, as it were, with pleasure through the medium of this sense. Soon after we come into the world the sweet and tender voice of a mother insinuates pleasure into our ears. The human voice continues to afford us pleasure in every period of life, by means of conversation and music. But it is not from the human voice, nor from vocal or instrumental music alone that we inhale pleasure by our ears. The feathered tribes, at certain seasons of the year, meet us in our morning and evening walks, and charm the sense of hearing with their tributary notes. Nor is this all. Certain quadrupeds and insects, nay, even the winds, rain, and streams of water, all do homage to the ears of man."

The delicate mechanism of hearing is within—the outer ear serving merely to collect the waves of sound. The latter, or the ear, as the term is commonly understood, should be situated between a horizontal line from the eye and one from the juncture of the nose

with the lip; and its breadth should be one-half its length. A point immediately in front of the ear should divide into two equal parts the antero-posterior diameter of the head.

An ear of medium size, well cut and intricate in its foldings, and not inclined to project a great deal, is the best and prettiest. A small, lobeless, projecting ear is apish, and when large and flat it is quite as ugly, but being an indication of a warm disposition, it has something to recommend it. What shall we do with an ugly ear? If possible, do not show it to anybody. It is often caused to project by turning it forward and resting on it at night. By keeping it bandaged in the desired position nightly, it will soon retain it in most cases; but if it does not, recourse may be had to another expedient, and that is contracting the skin and scalp behind, which can be done by the skillful use of blisters. Its shape, in detail, may be modified in the same way.

According to Mr. Darwin, man formerly had the faculty of moving his ears; and that distinguished naturalist says:—"I have seen one man who could draw his ears forward and another who could draw them backward, and from what one of these persons told me, it is possible that most of us, by often touching our ears and thus directing the attention towards them, could, by repeated trials, recover some power of movement." The speculations of this gentleman have vested the little inward projection of the outer fold of the ear with great meaning. He thinks it is only a mere rudiment of what it was.

The lobe of the ear was once regarded in a strange light. Pliny, in his *Natural History*, which was written about the middle of the first century of our era, says:—
"The seat of memory lies in the lower lobe of the ear."

The curious custom of wearing ear-rings began—well, how early nobody knows. The Egyptians and Hebrews wore them, as did the Greek and Roman ladies. Some magnificent specimens of those worn by the latter were to be seen in the Centennial Exhibition, in the Castellani collection of antiquities. The ears of the statue Venus de' Medici are pierced, and probably at one time were ornamented with rings. In Oriental countries it is not unusual for men to wear ear-rings, but with us it is rarely done, save by sailors. The effect is not pleasing.

In the choice of ear-rings there is plenty of room for taste and skill. It is not enough that an ear-ring is beautiful in itself, nor that it is suitable for the occasion; it is more important that it is such as will improve, or at least not mar, the wearer's appearance, particularly that of the ear. Let us here throw out a few hints on this last point. Ladies with large, ugly earsfor there are some—should choose ear-rings proportionate in size and of corresponding regularity or irregularity in the design. If the ear is long and thin the ring should be similar in shape; and if it is short and thick the ring should be of a like make. Diamonds or other stones which attract particular attention should be eschewed, if the ears will not bear examination. Indeed, on the principle that it is every lady's duty, as Dryden states it to be every painter's-

"To hide from sight
And cast in shade what seen would not delight,"

we think it is sometimes proper not to wear any of any sort.

Piercing the ears for rings is a simple and innocent operation. It may be done at any age, but we do not favor having it done in childhood, because ear-rings disfigure a child by giving her something of the air of a dwarfed adult. The procedure is very easy. Having decided on the proper point, which should be determined from the size and shape of the ear, rub the lobe or apply cold—through ice or ether-spray—until it becomes numb, and then pass a medium-sized needle, armed with a silk thread, through it, letting the latter remain. A little irritation and perhaps some inflammation may result, but no serious consequences need be apprehended.

### THE FACE AS A WHOLE.

"'Tis not a lip or eye we beauty call,
But the joint force and full result of all."—POPE.

THE face at its best is, as we have already stated, the most beautiful part of the person, and also the most interesting, being the chief seat of mental expression; but aside from these considerations, the fact that it is almost the only part which it is customary to expose to general observation, is sufficient to make it the part of all others of most concern. However, it is through the face that we recognize people; it is principally by it that we are attracted or repelled by them, and it is largely from a study of it that we can form an estimate of their characters. In treating of it, then, we are fully imbued with its importance, and we will endeavor to do it justice. In this chapter we will merely make some remarks on it as a whole, reserving what we have to say about the features individually for a chapter on each which will follow. It may not be amiss to say that the features of both sexes will be treated conjointly. In the arrangement of their coiffure ladies have the advantage of the gentlemen, in being able to conceal badly-shaped heads; but here the advantage is to the latter, for, by a skillful arrangement of their beard, they can considerably change the appearance of their face, and even conceal

the greater portion of it, as did Hadrian, the ambitious but cruel Roman emperor, to hide his unsightly scars. For this and other reasons, our remarks in this and succeeding chapters will be addressed especially to the female physiognomy, but they will in the main be equally applicable to that of the other sex.

All faces may be roughly divided into two classes, according to their shade of color—the blonde or fair, and the brunette or dark. On comparing fair and dark people we notice that as a rule the former are physically less tenacious, but more rounded and of more delicate complexion, and mentally less firm, but more gentle and affectionate than the latter. Venus and her attendants, the three Graces (and the Madonna), are represented by artists as having been blondes. We may also state that angels and other heavenly beings are usually pictured as fair; whereas sa majesté diabolique and everything Mephistophilean are given of a dark hue.

From their shape faces are divisible into the *ovate*, the *round*, the *oblong*, and the *pyriform* or pear-shaped. This division of faces into four classes partly corresponds with the division of temperaments into the *sanguino-phlegmatic*, the *vital* or nutritive, the *bilious* or muscular, and the *mental* or nervous.

It must not be supposed that everybody must necessarily come under the head of one or other of these classes, for between them are no definite lines of demarkation. Persons of no particular temperament and with faces of no particular shape are generally well-balanced, both physically and mentally, and are the best off, perhaps.

Anticipating in a measure what we shall have occasion to speak of in the succeeding chapter, we may say that doubtless the shape of a great many faces is spoiled in infancy, by incidental pressure of one kind or another, the bony frame-work being incomplete and pliable. Merely letting the child lie habitually in one position may modify considerably the shape of the whole head, including the face. Again, the training in childhood may spoil the shape of the face by failing to regulate the relative proportions of the head. In children whose nervous systems are developed to a disproportionate extent, as indicated by the fullness of the head when compared with the rest of the person, efforts should be made to bring about an equilibrium as soon as possible, because it is easier the earlier done, and also because if the trouble is not counteracted it tends to become worse. Where the brain is inclined to be excessive in size it has been suggested that a small amount of pressure should be used, and we believe it can be done to advantage. is criminal to let a child, with an open, spreading head be without some support. Mental activity of such children should not be early encouraged, but general physical development and growth should be favored in every way. Precocious intelligence, or rather smartness, is undesirable. Children whose nervous systems are not proportionately strong and active should be encouraged to exercise their minds as early as possible. In every instance the aim is to balance the whole system.

In adults the apparent shape of many faces is spoiled by thinness, and of nearly as many by stoutness. In both conditions not only the shape but the size and general aspect are objectionable. We have spoken elsewhere of the general remedies for each. The London *Spectator* recently said that "scragginess is more common in England among women than stoutness,"—a statement which should silence those among us who, judging from the large percentage of lean people, are inclined to bewail the degeneracy of the Anglo-Saxon race on this side of the Atlantic.

Now there is a connection between the shape of the face and the character which enables us in a large majority of cases to infer pretty correctly the latter. A person of ovate face is likely to be genial and fairly balanced in tendencies; one of oblong face is likely to be independent and physically active; one of round face is likely to be good-natured and fond of the pleasures of life; and one of pyriform face is likely to be unsteady, with intellectual proclivities.

The profile or side view of the face should be especially studied in attempting to form an opinion as to the intellectual capacity, for in that way we get the best idea of the relative proportions of the head and face, and we prevent ourselves from being misled by the expression. If a straight line be drawn from the middle of the forehead to the point of juncture of the nose and lip, and it be met by another crossing from the opening of the ear, an angle will be formed to which the Dutch anatomist and art *connoisseur*, Camper, applied the name of the facial angle. In some of the Grecian statues it is as high as a hundred degrees, but the Romans rarely represented it over ninety-five. In our race it is of an average of about eighty degrees. As a rule it is greatest in the most intellectual and refined people.

e will close with a few observations on the question e possibility of reading the nature of the mind from ppearance of the face. Those who have examined nastered the Works of Lavater, a man wonderfully d as an observer, can scarcely doubt that it can be one in a sufficiently large percentage of cases to itute it a legitimate science and art. Nobody claims as a science it is exact, any more than that geology ysiology are. "At the corner of the street," says cute observer and profound thinker, Emerson, "you the possibility of each passenger in the facial angle, e complexion, in the depth of the eye;" and again, n take each other's measure when they meet for the time and as often as they meet." Why, this belief always prevailed. Over two thousand years ago esiasticus wrote, "A man may be known by his and one that hath understanding when thou meetest We can in many cases even tell the business or, est, the line of business, if it has been followed for time, from the cut and expression of the features. the blandness of the preacher's face, the boldness e lawyer's, and the thoughtfulness of the physician's. ever, to obtain a reasonable knowledge of the nature talents of any one a coup d'ail is not enough even gh it takes in the whole person in all its details. A nged study, under varying conditions, is necessary.

## THE FOREHEAD.

The radiant glories of the mind In the bright, smooth brow appear.

The forehead or brow is the most noble feature of the face. There we contemplate the throne of reason, the power which Cicero beautifully characterizes as "the light and the eye of life." There we look for intellect—the subtle endowment which enables man to triumph over everything that exists and transform at will the appearance of creation.

We will not attempt to give any classification of fore-heads farther than to say that they are high or low, round or square, and flat or convex. A smooth, rounded, slighty convex forehead, one-fourth the head in height, is the most beautiful; but the higher, broader, and fuller it is, all other things being equal, the greater the capacity and strength of the mind. In some people the hair encroaches on the forehead and in others the reverse, so these facts must be taken into consideration in making an estimate of the intellect.

As we have just hinted, the forehead is the seat of the intellectual faculties, and the degree of development of particular parts of it indicates a corresponding strength of particular faculties. Prominence in the region of the

eyebrows indicates strength of the *perceptive* or observing faculties; prominence of the middle and upper part indicates strength of the *reflective* or thinking faculties; and prominence of the upper and outer portions indicates strength of the *imaginative* faculties. Persons in whom the forehead rises slantingly are sharp and daring; those in whom it is fullest in the middle and upper regions are shrewd and guarded in their conduct, and those in whom it is fullest at the outer angles have plenty of ideas, but are prone to be erratic in their behavior. Of course, in a well-balanced mind there is a proportionate development of all the faculties, and such is on the whole the most consistent with beauty of character as well as beauty of the forehead.

It must be remembered that the character of the intellect is modified by the temperament. Generally speaking, the minds of sanguino-phlegmatic people are moderately active; those of the bilious are less so; those of the vital still less so; and those of the nervous are the most active. But the mind may be active without much strength, and strong without much activity. Many very loquacious persons are extremely shallow and weakminded, and, on the other hand, many profound persons are very silent. Versatile people are rarely deep. In this connection we may quote the declaration of Dr. Rush: "The enlargement and activity of our intellects are as much within our power as the health and movements of our bodies."

In infancy it is possible to mould the forehead into almost any shape that we may desire. This fact is well known to the Flathead Indians, who are yet in the habit

of applying pressure to the foreheads of their children in order to obtain the desired slant. And not a great deal of pressure is required, as any one may readily verify for himself. In an infant a pressure of half an ounce, if allowed to continue, will soon cause a depression. Bacon writes:-"This is certain and noted long since, that the pressure of forming parts of creatures when they are very young, doth alter the shape not a little, as the stroking of the heads of infants between the hands was noted of old to make macrocephali, which shape of the head at that time was esteemed. And the raising gently of the bridge of the nose doth prevent the deformity of a saddle-nose." He then suggests the feasibility of improving the appearance of people "by the forming and the shaping of them in infancy, as by stroking up the calves of the legs to keep them from falling down too low, and by stroking up the forehead to keep them from being low-foreheaded. And it is a common practice to swathe infants that they may grow more straight and better shaped, as we see young women, by wearing straight bodice, keep themselves from being gross and corpulent."

An interesting and most important question is here suggested, and that is whether or not in modifying the shape of the skull we also modify the mind. Now from the fact that the brain, like every other part of the body, grows most in the line of least resistance, and least in the line of most resistance, and also on the principle that the size of the brain determines the amount of mind, we have not the slightest doubt that the question may be answered in the affirmative. We may go a step

farther and affirm that by modifying the size of particular parts of the skull we modify particular faculties of the mind. In those Flathead Indians, the reasoning and moral faculties are very defective, as the preceding principles would lead us to expect. We have no doubt that if the brain is prevented from rising in the middle and upper portion the person will be lacking in moral instinct, and unless the reason is strong or the circumstances such as to keep him in the path of right, the record of his life will be unsavory. This matter merits the most careful attention of every one, and of mothers especially.

We have stated that the brain tends to develop most in the line of least resistance and vice versa. To this we would add that cultivating the mind, or, in other words, promoting functional activity of the brain, tends to increase the size of the latter, and this principle holds good in the case of any particular faculty, and the part of the brain in which it is located. These facts are so far beyond doubt that we deem it unnecessary to enter into any argument in support of them.

Here, then, we have two methods of changing the shape of the brow, and both may and should be made use of, either separately or conjointly, for the purpose of beautifying the appearance and also the character.

## THE EYEBROWS.

"Sae flaxen were her ringlets, Her eyebrows of a darker hue Bewitchingly o'erarching Twa laughing een o' bonnie blue."

BURNS.

There is no feature does more to better or spoil the tout ensemble of the face than the eyebrow; and it is also very expressive of disposition. Let it be well marked, but proportionate in size and gracefully arched, and it is as the rainbow in the sky,—a beautiful as well as a beautifying thing, and a sign of hope; but let it be shaggy, unshapely, and hanging, and we can liken it to nothing but a jetty cliff, ugly, disfiguring, threatening.

From their shape we may divide eyebrows into four classes, as follows:—The straight, the upwardly-arched, the downwardly-arched, and the crescentic. When markedly typical the straight are ungraceful and accompany a gloomy masculine disposition; the upwardly-arched are more striking than beautiful, and denote an active, egotistic disposition; the downwardly-arched are more beautiful than expressive, and indicate a kind, thoughtful disposition; and the crescentic are graceful, and bespeak a cheerful, amiable disposition.

The most attractive eyebrows are the crescentic when they are merging into the upwardly-arched. Anacreon tells his taste through Moore:—

"Let her eyebrows sweetly rise
In jetty arches o'er her eyes,
Gently in a crescent gliding,
Just commingling, just dividing."

Apart from the shape, the eyebrow may be thick or thin, fine or coarse, smooth or brushy, and fair or dark. Very much hair is but slightly less objectionable than very little. Either blemish can generally be remedied. When it is too profuse we can remove it directly, and when it is too scanty the measures recommended elsewhere for promoting the growth of the hair in general may be resorted to here with hopes of success.

The color of the eyebrows should be of the same tint and almost, if not quite, as distinct as that of the hair of the head. This fact, and the other that there is a natural correspondence between the hue of the hair and that of the complexion and, to some extent, of the eyes, should be more generally known, for we frequently see evidence of ignorance of it in the faces of our friends. The defect in the color of the cyebrows in the great majority of cases is in the direction of lightness.

An excellent stain for light eyebrows and also for the eyelashes is made by boiling walnut bark in water and then adding a little alum to set the color, or by merely steeping it for a few days in *eau de cologne*. This gives a rich brown. It should be applied with a brush or sponge and repeated from day to day as may seem fit.

Cosmetic pastilles, the essential ingredients of which are wax and olive oil, and when black charred cork, are used a good deal, not only for the eyebrows but also for the eyelashes and beard, but especially the moustache. Made of such materials, of course they are entirely innocent of any injurious effect on the hair and skin, and they promote the growth of the former. If skillfully used they may do much by way of improvement to the appearance.

There should be more or less of an interspace between the eyebrows free from hair, and the larger the space the larger the mind, other things being equal.

Much space and bagginess between the eyebrows and the eyes are ugly, and are generally met with in shallow persons of dissolute tastes.

A moderately mobile eyebrow is the best, but if it is excessively mobile it does not portend a steady mind.

The eyebrows are thrown up in amazement, fear, and adoration; in thought and anger they are drawn down; and in grief they are broken, the inner third being thrown up. The ancients properly thought the eyebrows especially expressive of earnestness and pride.

Healthy, happy, refined people have the prettiest eyebrows, and those of the unhealthy, unhappy, and vulgar, are the opposite; so whatever promotes the former tends to beautify and whatever favors the latter has the reverse effect. The life one leads does much to determine whether the eyebrows shall be attractive or not, and this is true of all the features of the face. It is in our power

to momentarily affect them. One of Shakspeare's characters says to another:—

"Unknit that threatening, unkind brow, It blots thy beauty."

And every one can and should follow the advice. Those whose eyebrows are inclined to run up towards the back of the head should give up habits and restrain emotions which increase this inclination and cultivate those which have a contrary effect. The use of the intellectual faculties tends to bring them down.

#### THE EYES.

"As the bright sun glorifies the sky,
So is her face illumined with her eye."—SHAKSPEARE.

THE eye at its best is the most beautiful feature of the face and, perhaps, the most beautiful object in nature. Indeed, its beauty as a whole and the marvelous intricacy of its parts, which so admirably subserve its beneficent purpose, entitle it to be regarded as one of the greatest wonders of creation.

It would be useless for our purpose to give minute details of the anatomy and physiology of this organ—the window of the soul. Suffice it to say that it is composed of many separate parts and balanced in position in the bony socket by half a dozen little muscles; that the only parts visible are the clear convex disc in front (the *cornea*), diverging from which runs a membrane (the *conjunctiva*) "the white of the eye," and the black circular spot (the *pupil*), "the apple of the eye," which varies momentarily in size, and around which is a band or radiating muscular curtain (the *iris*) which dilates and contracts and in which is deposited pigmentary matter upon which "the color" of the eye depends. To these we may add the eyelid and lash.

The eye should be of a size proportionate with the

rest of the face, and sunk relatively to the forehead, but not in reference to the cheek. Sculptors very well understand the artistic effect of placing the eye so that it rests within the shadow of the brow; and it is no less desirable that it should be so as indicating development of the anterior lobes of the brain. When the eye is sunk relatively to the cheek the expression is mean. Eyes which are prominent relatively to both cheek and brow, and which are known as "saucer eyes," are not only ugly but tell of weakness generally. We are sorry to say there are far too many such.

Artists regard the following as the ideal proportions of the eye:—The width should be one-fifth the breadth of the head; the cornea should be one-third the width of the eye; and the width of the lids apart should be equal to the diameter of the cornea.

A rather wide opening is admired by many, but often when it is so the lids are inclined to open too freely and allow a white circle to be visible around the cornea, the appearance of which is very ugly. When, however, the opening is wide and the lids are not inclined to open too freely but the contrary, the languishing appearance is very ensnaring. We may note *en passant* that if this form of eye is affected by any one it constitutes "the sheep's eye."

Large eyes are more powerful than beautiful—they are too dazzling. They are the kind we fancy as appropriate in persons of command. Thus Homer delights to speak of Juno as having "large, majestic eyes," as being "ox-eyed." A taste for large, dark eyes is very general in the east, and it is there that the most magnificent

specimens are to be seen. The Arabs compare women's beauty when they would emphatically emphasize it, to the eye of the gazelle, which is certainly very attractive. Byron, speaking of one of his oriental damsels, says:—

"Her eye's dark charm 'twere vain to tell, But gaze on that of the gazelle, It will assist thy fancy well."

Eyes differ greatly in color, the beauty of which may as a rule be graded by its purity. Black and blue are the principal colors; the others—brown and gray—are mixtures—black being the main element in the former, and blue in the latter. The blood circulating in the iris modifies all these colors in every case. When the structure of the iris is so delicate as to allow the red tint to be very distinctly felt, we have hazel eyes, such as had Shakspeare.

The majority of the Teutons are blue-eyed, and black is the prevailing color in people of the Latin races. A still higher generalization is, that wherever the climate is warm the natives are black-eyed, and wherever it is cold they are blue-eyed. The Greeks admired blue eyes, and fondly called Minerva "the blue-eyed maid," and Neptune "the god of the azure eyes." The eyes of Venus were blue.

The distinctness of the color of the eye is highest when in health and good spirits; and the same may be said of its brightness. The left eye, it is said, is naturally a little brighter than the right. The direct application of the desired color to the iris has never been practiced.

It is possible to do so, we believe, but it would be somewhat dangerous.

The size of the pupil changes wonderfully the apparent hue of the entire eye, making it dark and brilliant in proportion to its size. Getting into a joyous frame of mind enlarges it, and we can readily produce the same effect for a while by placing in the eye a few drops (one to five) of a solution of atropia (sulphate of atropia one grain, water one ounce). Dullness or the use of opium in any form will have an opposite effect.

Long lashes also add greatly to the apparent darkness and lustre of the eyes, and the shadows cast beneath the lower ones are very attractive, so much so that they are often imitated with the brush. The simplest way of increasing their growth and strength is to trim them repeatedly. We are not disposed to recommend washes here. The one given elsewhere for promoting the growth of the hair of the head is as good as any other, but care must be exercised not to let any of it pass into the eye, for it will irritate.

In the east it is customary to color the lashes, and the practice is not unknown among us. The lines of *Lalla Rookh* come to mind:—

"Others mix the Kohol's jetty dye
To give that long, dark languish to the eye."

But we have treated of this matter in the preceding chapter.

A bold contrast between the color of the eye and that of the eyebrow is scarcely compatible with beauty,

as when the former is light blue and the latter black, or when the former is black and the latter very light. Cato's brows were red and his eyes light blue; but although he was ugly he was very wise. It is stated by good authority that a large majority of insane people have light eyes and dark hair.

In regard to character it may be said that the blackeyed are brilliant and impulsive; the blue-eyed mild and considerate; the gray-eyed shrewd and passionate; and the brown-eyed affectionate and faithful. The black eye wins by show, the blue by kindness, the gray by talent, and the brown by love.

In astonishment and fear the eyes are thrown open; in shame and penitence they are cast down; and in deep thought and adoration they are thrown up. When the under lid rises up towards the pupil it is a marked sign of an amorous nature, or at least a temporary feeling of that kind. A rolling, unsteady eye is an index of a general but suspicious character. It may be instanced in Sir Walter Scott's Cormac Doil, who

"Circumspectly took
A circling, never-ceasing glance,
By doubt and cunning marked at once."

A motionless, stern eye, on the other hand, is not indicative of an amiable character, and it is less attractive, perhaps, than what we may term the dancing eye. Burke discriminatingly remarks:—"The motion of the eye contributes to its beauty by continually shifting its direction, but a slow, languid motion is more beautiful than a brisk one; the latter is enlivening, the former lovely."

Addison states that "the intelligence of the affection" is carried on by the eye only, and continues, "Had you ever been in love you would have said ten thousand things which it seems did not occur to you. Do but reflect upon the nonsense it makes men talk, the flames which it is said to kindle, the transport it raises, the dejection it causes in the bravest men; and if you do believe those things are expressive to her extravagance, yet you will own that the influence of it is very great which moves men to that extravagance. Certain it is that the whole strength of the mind is sometimes seated there, that a kind look imparts all that a year's discourse would give you, in a minute."

A few words now on some affections of the eye. If the eyes are weak and habitually red, there is something wrong with the system. An opening tonic, such as the one recommended under the head of Complexion, will generally be in order; and they should be bathed morning and evening, or oftener, with warm water. Cold water alone, or with a little common salt, or alum dissolved in it, will sometimes do quite as well, and a decoction of tea has its advocates. If the trouble is great the following is an excellent wash and it may be used three times, or oftener, daily:—

The near-sightedness of very stout people is cured by reducing treatment, and far-sightedness arising from thinness should be treated in an opposite fashion. Debility and deranged conditions of the system frequently cause these affections. Great efforts should be made to remove the cause rather then to resort to the disfiguration of glasses. Wearing glasses under the circumstances tends to make matters worse, especially in very young persons, because it favors the morbid proclivity of vision. A lens, either concave or convex, changes the natural focus of sight, and the entire structure of the eye must accommodate itself to it; which makes it sufficiently evident that glasses cannot be worn with impunity.

It is lamentably surprising how many are affected with these two affections. A recent examination of school children shows that thirty-five per cent of them have defective vision, and of these about twenty-five per cent. are far-sighted and nearly twelve are nearsighted. There are five girls to every four boys affected. Some attribute a great deal of this disorder of vision to defects in the lighting, heating, and furniture of the schools, which may be to some extent true; but we believe that the real cause is neglect of proper attention to physical development and bad constitutions to begin with. It is right to have the school-rooms as hygienic in every respect as possible, but at the same time direct efforts should be made to make the children healthy and strong. A properly-equipped gymnasium should be attached to every school, and the length of time spent in it daily as well as the character of the exercises practiced should depend on the physical condition of each child.

As to glasses, should it be deemed well to use them,

those of but slight power should be started with. The way to test whether a lens is good or not is to hold it obliquely over print; if it is true, the letters are in no manner distorted. Glass lenses are just as good as pebble ones, but the latter being harder are not scratched or broken so readily and do not become dimmed with moisture.

It is often desirable to use glasses simply for the purpose of modifying the character of the light and consequently change its effect on the retina. For sensitive eyes, green-tinted glasses are the best; but if the eyes are not very sensitive but weak, violet ones are preferable, as this hue cuts off nearly all but the chemical rays, which are very promotive of physiological activity. If there is no malformation of the eye we believe far more advantage, by way of cure, can be derived in the end, whether in young or old, from using suitable tints than magnifying power in the lens.

There is a disease of the eye called achromotopia, a condition of inability to distinguish colors, which it is well to know something about. It is not at all rare, and in engineers and others it may be the cause of terrible disasters. Dugald Stewart, the distinguished Scotch metaphysician, saw only the yellow and blue colors of the spectrum, and Dalton, the English chemist, only these and red slightly. It is well known that the great painter Turner changed his style of coloring after he became celebrated, and critics never could tell why until recently, when Liebrich, the noted ophthalmologist, proved that it arose from this disorder of his vision, the existence of which he was unconscious of, but which led

him to mistake one shade of color for another. From the absence of taste displayed in the arrangement of colors in their costume, a noted American author declares it as his deliberate belief that most of the English people (the better half of them he was writing about) must be color-blind.

# THE NOSE.

As a column the nose bears up the brow And forms the face.

It is the nose which most of all the features gives character to the face. There it stands immovable, unchanging, and almost entirely beyond the control of the owner, a pillar of strength and beauty or anything even to a mere unsightly projection. The eye may deceive by assuming foreign beams and the lips by affecting unwonted smiles, but the nose is no hypocrite; it rests in relief, open and truthful. "A nose," says Lavater, "physiologically good is of unspeakable weight in the balance of physiognomy."

Now as to the nose the items for consideration are relative size, shape, and complexion. According to the rule of Zeising the length of the nose should be to the combined length of itself and that of the forehead as the length of the latter is to the former. We reckon from the line of the eyebrows to the tip of the organ. It is generally held by artists, that from the root to its point of juncture with the lips the nose should be equal in length to one-third the whole length of the face. This is about the average length; but it varies within wide limits, and as a rule the greater the length the greater the mind.

Again, the breadth at the root from eye to eye should be equal to one-fifth the breadth of the face, and it should be of equal breadth at the other end. Great relative breadth is a sign of great mental capacity and *vice versa*, unless modified by the length. If it is broad and short the propensities are strong and the intellect weak. The length of the nostril should be equal to one-half the breadth of the nose.

As regards shape, noses are divisible into the Grecian, the Roman, the Jewish, the snub or pug, and the celestial or le nes retroussé. The Grecian is high at the root and straight, rising but slightly; the Roman is hollow at the root, from which it gradually rises until within a third of the tip, when it inclines downward; the Jewish is flat at the root and rises in a curve to its middle, when it gradually bends to the tip; the snub is low at the root and rises in nearly a straight line to the tip, which is rounded; and the celestial is flat at the root and rises in a gentle bend to the tip. The first and second are generally of medium length, the third and fifth long, and the fourth short. The Grecian nose is artistic, the Roman strong, the Jewish striking, the snub interesting, and the celestial insinuating. The first bespeaks taste, the second power, the third shrewdness, the fourth versatility, and the fifth sweetness. When the nose projects outward and far it is said to be inquisitive; when it has a great downward development it is said to be melancholy, and these two united form what is known as the bottle nose.

The ancients esteemed the nose as especially expressive of scorn and ridicule. Napoleon had great faith in long

noses. "In my observation of men," says the general, "I have almost invariably found a long nose and a long head together."

Whatever the nose may be like, it is largely an inheritance, but subject to considerable modification. In children and to some extent in all it can be readily changed in outline by the skillful use of traction and pressure. The bones of the nose do not extend more than half its length, the frame-work of the remainder consists of cartilage, which is very pliable. Now if the organ is retained for a length of time in the desired form it will afterwards remain in it. Some people jest at the idea of a nose-machine, but we see no reason why there should not be one or why it might not prove useful. Two little splints arranged in the form of a saddle and bound on the nose nightly soon transform acceptably those tip-tilted affairs which mar so many faces.

The complexion of the nose should be like that of the face in general and of the same hue throughout. A life of depravity of any kind soon becomes visible in this organ. Every one has noticed its swollen, ruby condition in the drunkard. He has not long entered upon his dissolute career when friendly Nature lights it up as a beacon to warn him from destruction. They are fools who disregard the signal. On its appearance a man should summon up all his courage and get free of danger. The inebriating cup is a slow poison, and a person who dies untimely from its use is virtually a suicide. Now although nasal ruddiness is generally the result of some vicious habit, it must in justice be said that a great many afflicted with it are by no means

dissipated. It may be hereditary or it may be caused by some reducing disease or even by simple debility. Enlargement and redness can both be removed by the application of resolvents, such as the muriate of ammonia, and of astringents, such as alum or tannic acid. When either or both conditions are present we advise the following mixture:—

Muriate of an	nmon	ia,			One drachm.
Tannic acid,					Half a drachm.
Glycerine,					Two ounces.
Rose water,					Three ounces.

Saturate a piece of cotton with it and bind it on the nose nightly until a cure results. In order that this or any other prescription shall prove effectual, of course it is necessary to discontinue or at least abate the cause; if it is a bad habit it should be relinquished, and if it is some derangement it should be remedied. When the system of the drunkard is so affected that by an effort of his will he cannot resist the temptation, he is a proper subject for medical treatment. If his case is not of long standing there is little difficulty experienced in curing him. The liquor must be discontinued and substituted by a stimulating tonic medicine. There is nothing better than the following:—

Sulphate of iron, .			One drachm.
Tincture of nux vomica,			One ounce.
Mint water,			Four ounces.

The dose is one teaspoonful, and it should be taken four or five times for two or three days, and then three times a day for a couple of weeks or so.

#### THE CHEEKS.

"Thou hast given me, in this beauteous face,
A world of earthly blessings to my soul,
If sympathy of love unite our thoughts."—SHAKSPEARE.

THE favorite seat of beauty's form and sheen is the cheek. No other part of the face admits of more grace of mould, and none of such charm of hues—hues whose varying depth speak sweetly the feelings of the spirit within. Not as often as we might do we meet with cheeks that have reached the limit of possible perfection and loveliness; the majority are sadly defective. Even before youth has ebbed away the cheek which ought to be rounded and "decked with rosy gifts"-to use the words of Anacreon Moore—we often find hollow and sallow. Where shall we look for the cause of this lamentable falling off? Ask what has sapped the strength—the life—for therein lies the cause. It may be some vice, the cruel inheritance of "the iniquity of the fathers," some lurking disease or some grievance of the mind or heart. Health and contentment are wanting; these must be courted and won before the cheek can fill and glow with tints of white and red.

A rounded cheek, if not full withal, is the prettiest. When hollow it spoils the appearance of the whole

face—the cheek-bones especially coming into disagreeable prominence. These are naturally prominent in some persons, and it betokens a capacious mind and a decided character. It has been observed that these bones towards the ears are particularly large in distinguished medical men, for which reason they are often described as the physician's or surgeon's bones.

It is scarcely necessary to say that there is never any bloom in a hollow cheek. This should be evident to every one. If we see clear white and red in such a cheek we need not hesitate to declare the colors artificial. Should any attempt be made to color here it should be with a hand that stints the paint. The proper tints of red and white come, as a rule, of themselves, if the form is what it should be. The exceptions are generally found in persons of phlegmatic temperament, or in those who stay a great deal within doors. In these cases a skillful pencil will improve the appearance, but not so much as a proper amount of sunshine and exercise. Here and in those in whom the pallor is due to some derangement of the system which has thinned the blood, a few doses of some invigorating medicine will be advantageous. The critic Winckelmann writes, "A little rouge is to a melancholy style of beauty what a smile is to the lips of a suffering mother who wishes to hide her trouble from her children, or to conceal it from the eyes of stupid indifference."

There is a wonderful amount of difference in the complexion of cheeks. Each has tints of its own, and it is this that makes it so hard to use paint so as to improve and yet not be indicative of the brush. Indeed, this natural difference of hues in the complexion is not usually taken into consideration in the preparation of the colors, nor can it very well be.

Different tints of colors should be used in each case, and these should be as close as possible imitations of the person's complexion, but not necessarily at its best. It is often well to be content to improve a little.

The materials generally used as cosmetics are lily-white or pearl-powder (either nitrate of bismuth or fine chalk), which receives all sorts of fancy names, and rouge, which is nothing more than carmine. Rose shades of all degrees of depth are obtained by mixing these articles. Instead of the whites mentioned, cascarilla powder is used, and those who never paint—you know—use ordinary starch or flour. Cascarilla powder and rice powder are both excellent. The real French rouge is obtainable from a plant, the safflower (carthamus tinctorius), and as it sells at a very high figure it is not used very extensively.

Now, it cannot be said that any of these substances are poisonous or injurious in their influence; the only possible harm that they can do would arise from filling the pores of the skin, but the space is so limited that it can have no effect of any consequence on the system. The argument that they cause diseases of the skin is without foundation; if it were true we might expect to see strange looking faces come out of mills and factories where the air is thick with dust and the skin is constantly covered with a film of it. To be sure, much strongly alkaline powder lying on the skin will destroy a great deal of its oil and otherwise injure it; but we do

not advocate the use of strongly alkaline powders nor much of any kind.

Painting the face and other exposed parts of the person is practiced as an art in some of the great centres of gaiety, and particularly in Paris, where may be found artists who will undertake to do wonderful things, even to restore at their touch, to the most haggard, a complexion like "immortal Hebe's, fresh with bloom divine," as Homer would say. Some of the public cosmetic salons are very elegant places, and are well patronized.

To give an idea of how elaborate and refined the cosmetic art really is, we will give an extract or two from a pamphlet issued by a Parisian exhibitor at the Centennial Exhibition. It is said therein, "Besides being arranged according to their consistency, color, and shade, our fards (paints) are classed according to the purpose intended and the effect of light in the following manner:-White and rose fards with every shade for the complexion; fards for indoors; fards for out-of-doors; fards for daylight; fards for gaslight; fards for court and ball; fards for the eyes; fards for the lips; réaseau d'azur to mark the veins; hair-dyes and hair-powders; nailpowders; appliances for the application of fards; sanitary compositions to remove fards and to maintain health and freshness of the skin." Speaking of the art it is said, "the perfection of the artifice is to imitate nature. You should be at the same time artist and model and idealize your own beauty in concealing the faults, in making apparent the perfections, in establishing harmony, and creating from time to time bold and piquant contrasts without any exaggeration or false tone which may betray the artifice." On application this gentleman gets up for those who desire to paint themselves what is called a boite de jouvence, or box of everything required for beautifying the person. In the Castellani collection of antiquities already referred to, were to be seen a number of similar caskets used by the Roman ladies. These, however, contained personal ornaments besides cosmetics, and the casket and contents formed what was known as the mundus mulieris, or woman's world, and it was protected by the goddess Venus, who made it a sealed secret even to the husband.

# THE CHIN.

"Beneath her velvet chin,
Whose dimple shades a love within,
A charm may peep, a hue may beam."—MOORE.

We will preface our notes on the chin with a few words on the whole jaw. Apart from the shape of the chin, the jaw may be angular or rounded, and its breadth, depth, and prominence differ greatly in different persons. An angular or square jaw is incompatible with beauty of outline and grace, and it indicates a strong, rugged, amorous nature. In a beautiful face a line from the lobe of the ear to the chin is a graceful curve. Great breadth of jaw may be met with in attractive faces of the round type. A very deep jaw is ugly, and it is generally noticeable in obstinate people.

Prominence of the jaw lessens with the advancement of the race, the region of the forehead becoming proportionately enlarged; but when it runs to an extreme in the other direction it is weak and ugly. A person with a receding jaw is rarely independent and strong intellectually.

The chin may be *pointed*, round, square, or indented, and the extremes of any of these is unattractive. All of them may be found in handsome faces; but the rounded

is the most beautiful. The indented form of chin is oftenest seen in men, and a slightly square form in women. Dignity is principally indicated by the set of the chin, and physiognomists place much faith in it as an index of the affections. It may be said that the pointed chin is variable, the rounded temperate, the square ardent, and the indented selfish. The first is intense, the second mild, the third strong, and the fourth cold. Great anterior development of the chin is a sign of a warm disposition, and great depth is a sign of waywardness. Love in a lady is shown by an inclination of the chin forward and to the right, and in a gentleman by an inclination inward and to the right.

We may here give a statement of the proper relative proportions of the head and face, and we cannot do better than give a few of the measurements in the case of the larger of the Laocoon youths, where they are unexceptionable. Reckoning according to the method of Audran, the distance from the highest point of the back portion of the head to the chin is four parts five minutes; from the bump at the base of the skull behind to a point between the eyebrows is three parts five minutes; and from the lobe of the ear to the chin is one part eleven minutes. As we have elsewhere stated, a point immediately in front of the external opening of the ear should divide the antero-posterior diameter of the head into two equal parts.

A long, heavy, projecting face mars the effect of the head by dwarfing its apparent size, and by overshadowing the features of intellectual expression it gives a person an unrefined appearance.

## THE LIPS.

"Mark when she smiles with amiable cheer, And tell me whereto can you liken it?"—Spenser.

The lips being subject to great variation in form, hue, and movement, are interesting subjects for study. Character, which is the complexion of the entire qualities of heart and mind, taken as a unity, is apt to be more apparent in them than anywhere else. Says Dr. Holmes:—
"There is one feature (the mouth), and especially one part of that feature, which, more than any other facial sign, reveals the nature of the individual, and that portion of it referred to is the corner."

Recognizing lips as thick or thin, we may say that the extreme of either is ugly. The most beautiful and expressive lips are of medium fullness, the lower one being slightly the fuller. The line of division between the delicate membrane of the lip and the skin should be well defined. In the upper lip none of this membrane should show at the corners, and most of it should be seen a little distance from the centre, which should be the lowest point; and in the lower lip, also, none of the lining membrane should appear at the corners, but most should be visible at the centre, which should be the lowest point. The lips should meet closely, and the line

of union should be a graceful curve, the extremities being highest. Lips which fail to meet, and thus show the teeth, are ugly. They are mostly thick, and their possessor is apt to have sensual tastes and an unmanly character.

The proper width of the mouth is generally set down at one and a half times the width of the eye; but the average is quite that much, we believe. What a pity it is that in persons who become thin there is not a corresponding diminution in the size of the mouth! Unfortunately, the leaner people get the larger, relatively, does it become to its surroundings. The only remedy for a large mouth is found in the enlargement of the other features, particularly the cheeks, which can be brought about by measures already dwelt upon.

A wide mouth implies an open nature, acute feelings, and an active mind; and a small mouth points to opposite traits.

The upper lip should have a well-marked surface depression at its middle, and it should be equal in length to about one-third the distance from the nose to the chin. It is said that a long upper lip bespeaks great business capacity, and according to another item of folk-lore, it points to long life. These surmises are not without foundation, for it is often the case that a person with a long upper lip is active and possessed of a good stock of vitality. It will be remembered that in Venus the length of the upper lip is just two-thirds that of the under one.

When the lips are full the disposition is warm, and when thin it is cold. Thin-lipped people are decided in character, and the full-lipped are comparatively pliable.

When the lips are well set and thoroughly under control, the probabilities are that the person's mind is disciplined and strong. Tremulous lips accompany a nature of acute sensibilities.

Projection of the lower lip, with the lower teeth overlapping the upper ones, is indicative of a weak character. Properly, the lower front teeth rest, when the mouth is shut, behind the upper ones, and in some persons are completely covered; but under such circumstances the lower jaw is apt to be of the receding type.

Badly-arranged teeth often spoil what would otherwise have been pretty lips, and many sets of artificial ones have a similar effect. Blame here must be thrown on the parents and the dentists,—they have failed to completely perform their duties. This subject will be adverted to in another place.

If the corners of the mouth are inclined downward the person is of a stern, gloomy, and unkind nature; but if they are of an upward turn, the reverse. A cheerful, amiable disposition lifts the features up as it were, and a sullen, unsympathetic disposition drags them down. A ridge running from the lower lip towards the angle of the jaw on either side is seen in egotistic, jealous people. Pouting of the lips express contempt, and in the expression of disgust the lower lip is turned down.

St. Pierre writes:—"The mouth consists of two lips, the upper moulded into the shape of a heart, that form so lovely as to have become proverbial for its beauty; and the under rounded into a demi-cylindrical segment. In the opening between the lips we have a glimpse of the quadrilateral figure of the teeth, whose perpendicular

and parallel lines contrast most agreeably with the round forms adjoining, and so much the more so as we have seen that the first generative term being brought into union with the supremely harmonious term—that is, the straight line with the spherical form—the most harmonic of all contrasts result from it."

We will now turn to the subject of color of the lips. In healthy people their color should be a decided pink; if of a light tint it indicates a weak constitution, and if actually pale, it is a sign of disease, or at least some disturbance of the body or mind.

In striving to improve the appearance of the lips it should be kept in mind that health and serenity of mind are the best cosmetics; creams and salves and carnations can never have a like beneficial effect. The irritating properties of various substances are taken advantage of by many to make the lips of a ruby hue. Pepper is the favorite article, and it is the active ingredient in most of the lozenges and other preparations gotten up for the purpose. When a coloring agent is desired, the best is made by adding more wax to cold cream and then coloring it to a suitable depth with carmine.

Fissuring or chapping of the lips is generally caused by cold. Glycerine or cold cream or stramonium ointment should be applied, and if there is swelling and it may be a few little blisters, a mild aperent, such as magnesia, should be used in connection with the local application. Discoloration and peeling of the membrane of the lips are caused by some trouble in the system—very often by indigestion. The pill spoken of in the chapter on the Complexion will do excellent service here.

Times ago people went through life with harelips; now they rightly demand their cure, which can be obtained in nearly every case, particularly if taken early. The operation is simple: the edges of the opening are freshened, and being held together for a week or so they adhere permanently.

A few words now about the delicate custom of mutually touching the lips as a mark of friendship and love. It was prompted by their high sensibility and the pleasurable sensation which results from contact. However, history tells us the following nice little story about the origin of the custom, one which contains a hint that some ladies might do well to accept: - After the capture of Troy by the Grecians, a party of the inhabitants under the lead of Æneas escaped, and "after much tossing, both on land and sea, by the power of the gods above, on account of the lasting ire of cruel Juno," as Virgil tells us, landed on the banks of the Tiber. Here they were not inclined to remain, but sick of an unsettled mode of life, it said that Roma, in order to compel their remaining, plotted with the rest of the ladies and burned the fleet which was lying at anchor. At first the men were greatly exasperated, but settling and prospering on the Palatine hill the wayward Roma's name was given to the Eternal City. "Hence, too, "says Plutarch, "we are informed the custom arose for the women to salute their relatives and husbands with a kiss, because those women when they had burned the ships used such kind of endearments to appease their husbands' resentment."

Kissing is not practiced by the Chinese, and it is indulged in quite as much by our own as by any other people. Noble Britons esteem it vulgar, and the readers of George Eliot will remember that Grandcourt did not kiss Gwendolen's lips until after she had become his bride and had entered the halls of her new home. Now, without insisting on such abstinence as this, we will say that kissing as a customary form of every-day salutation should be discontinued. It is far too familiar and fond, far "too flattering sweet to be substantial." It is senseless and sickly in the extreme. People can be warm enough in their ordinary greetings without going to the extent of an embrace. A kiss may be the medium of communication of various disfiguring and fatal diseases.

## THE TEETH.

"She doth display
The gate with pearls and rubies richly dight,
Through which her words so wise do make their way."—SPENSER.

A BEAUTIFUL set of teeth is an essential element of a beautiful face, for however expert a person may be in controlling and shaping the lips, it is impossible to conceal them; they will show themselves in spite of all that can be done to the contrary. The charm of many a face is gone the moment the mouth is opened. No one can view complacently a mouthful of ill-formed or decayed teeth. Nor is it the appearance alone of the ugly teeth that disfigures; the vain efforts to hide them, which so many are inclined to make, are just as bad if not worse. There can be nothing more disagreeable to witness than these futile attempts at concealment.

We need not enter into a description of what constitutes beautiful teeth, farther than to remark that they should be white and partially pellucid, and be arranged evenly in an unbroken arch in either jaw.

Each tooth consists of two parts: the crown, and the root or fang.

On splitting a tooth in the line of its length it is seen to be made up of a pulpy mass in the centre, in which the nerves and blood-vessels are imbedded; a thick layer of ivory-like material (dentine); a crown-capping of enamel, the hardest of all organic products; and a fang investment of bone-like substance (cement). If a portion of the enamel is removed decay of the rest of the tooth speedily ensues.

The teeth begin to appear in the seventh month or earlier, and by the end of the second year the whole milk or temporary set, twenty in number, have appeared. They consist of two incisors, one canine, and two molars on either side of each jaw. When they appear very early it is not a sign of vigor, but the reverse. They should not decay, as is generally the case, but gradually fall out from the seventh to the fourteenth year, to give place to the permanent set, which when completed with the four wisdom ones, which do not appear until towards the twenty-first year, are thirty-two in number, sixteen in each jaw, or eight on either side of each jaw, as follows:-Two incisors, one canine, two premolars, and three molars. The root of each of the first two upper molars has three branches; of each of the first two lower molars two; and of each of the others one; though there is a disposition on the part of that of each of the premolars to divide into two, and that of each of the upper wisdom ones to divide into three, and of the lower ones into two.

It is stated by Pliny that "women have fewer teeth than men," and the great naturalist, Cuvier, in commenting on this statement, acknowledges that it is sometimes true, and gives an explanation. Without intending a fling at the sex, he says, "The wisdom teeth are more frequently absent in women than in men." As a matter of interest, we may mention that we have seen several instances in which the teeth were double all the way around.

In that excellent work, Plutarch's *Lives*, we are told of Pyrrhus, the celebrated king of Epirus, that "instead of teeth in his upper jaw he had one continued bone, marked with small lines resembling the divisions of a row of teeth." It is likely the union was only apparent.

Some dentists are of the belief that the closer the teeth are together the more likely are they to decay; but several of the best sets of teeth we have ever seen were in aged people, and they were extremely close together. When a tooth comes into contact with one that is decayed it runs some risk of injury thereby:

Compared with the teeth of other creatures those of man seem to be rudimentary, and are partly like those of vegetable-eaters and partly like those of flesh-eaters. A study of them leads us to the conclusion that a mixed diet is the most suitable kind for him, but it in no wise proves that he cannot live and flourish on either vegetable or animal food alone. Analogy forbids us to come to that conclusion, and so does actual experience. One of the greatest efforts, perhaps the greatest effort of the human intellect, was the production of the *Principia*, and we know that Newton restricted himself to a vegetable diet while composing it. The requisite amount of nourishment is supplied in a less bulky form in animal food, but all the necessary elements are present in vegetable food. This is the gist of the whole matter.

It is a very remarkable fact, but nevertheless a true one, that from the wildest savages in whom they are

sound and regular the teeth progressively deteriorate and are at the worst in people in the foremost grade of civilization. A startling fact, indeed! The cause of this unfortunate degeneration is not definitely known, but it is generally attributed to the character of the food. The food of the savage is simple, and it is such as requires mastication. The complicate, sugary food of civilized life injures the teeth indirectly by deranging the digestive organs, and directly by favoring the accumulation of matter about them. But perhaps the greatest cause is the use of food of extreme temperatures. The teeth and gums are very sensitive to heat or cold, and bringing articles varying from the boiling to the freezing points into contact with them a number of times daily cannot but induce disease, and greatly promote it when it is present. Whatever the cause or causes may be, it is certain that in those of good constitution and health the teeth are soundest and most beautiful, and vice versa.

On the appearance of the permanent teeth, if they tend to become irregular and decay, there is generally some vice in the system which demands correction. In such cases, all kinds of measures to promote physical development and growth will be in place, and as a medicine, phosphate of lime in doses of five to twenty grains in a little water three times a day, immediately after meals, will be of use.

Crowding of the teeth is nearly always the cause of their irregularity, and it is met with in persons of weak constitution, but it may be present in healthy people, the cause being the injudicious leaving of the temporary teeth in the gums after the permanent ones have begun to appear. When the cause is weakness of the system and defective development of the jaw these troubles must be combated by remedies such as are spoken of above. Removing a tooth under these circumstances is not judicious unless the difficulty is extreme,—still it may be done in many instances greatly to the improvement of the appearance of the mouth.

Now, when one or several of the teeth are so placed as to be an actual disfiguration, what course should the person pursue? Well, the best thing to do is to consult a sensible dentist as to the propriety of interfering with them, and then have done whatever he may suggest. Undoubtedly, in many cases, it is possible to press them into an even line without injuring them in any respect; nay, they can be entirely removed from the jaw and be replaced, and, what is more remarkable still, those of another person may be substituted, as Ambrose Paré, the greatest, perhaps, of French surgeons, fully demonstrated over three hundred years ago. Every surgeon must have met with instances where the front teeth were so loosened as to admit of being readily pressed into any position desired, and which became firm as ever in ten days or so.

To keep the teeth from decaying it is necessary to keep them clean, and how? Not with toothpicks. These implements, made artistically of wood, are served up in bundles at the tables of some hotels, and although unknown at the domestic board they are familiar enough to everybody. Now, we condemn the toothpick in all its forms. The use of it injures the teeth and gums, and

stripping the latter from the former creates places for particles of food to lodge. Thus it gives rise to a necessity for its continued use. If at any time it is absolutely necessary to use one in order to remove an adhering particle of food it should be manipulated with care.

The mouth should be well rinsed every morning, and if done after each meal and at bedtime benefit will follow from it. Water alone will answer the purpose of a wash, but it is better to add to it some common salt or a little of the tincture of myrrh.

If the gums are spongy and inclined to bleed and the teeth loose perhaps, a wash made of alum or the tincture of catechu will be in order. If a tooth is decayed, or even in absence of such trouble, an excellent wash is made of the permanganate of potash. It removes the odor and the tartar and other accumulations in a very acceptable manner. A very little of it will answer these ends, just enough to slightly color the water, say two or three grains to the pint of water. A fine antiseptic wash is made from salicylic acid, a grain or two of it to the ounce of water, and *phénol sodique* also makes a very good one.

For polishing the teeth powdered charcoal is much used, but it should be used sparingly, for it is possible by much rubbing with it to wear off the enamel; moreover, the brush displaces and irritates the ensheathing gums. Chalk and magnesia are also used, but the least objectionable and as a whole the best tooth powder is made by pulverizing any aromatic bark, or several together.

No one should be so imprudent as to use mineral acids

for dentifrices, for they are corrosive and ruin the enamel of the teeth.

It is curious to observe that the people of some Eastern countries do not desire their teeth to be white, but actually use agents to color them black.

We will not do as people in general do, leave those afflicted with the toothache to suffer without even an expression of sympathy. There are few diseases more painful, and although not dangerous to life it may seriously impair health. Being seated near the brain it greatly disturbs the functions of the whole nervous system and unfits one for any desirable form of mental activity. If allowed to continue it completely breaks the temper. Nobody can bear it patiently. As to remedies, if the pain is continuous, the cause being an irritated condition of the parts around the root of the tooth or of the tooth itself, the application of anything warm, such as hot water or oil of cloves or the tincture of myrrh will afford relief; if it is intermitting, neuralgic in character, the cause being exposure of the nerve of the tooth, certain relief is obtained from the application of creosote; and if it arises from both these causes, both methods of cure may be called for conjointly, and in addition the local use of laudanum or some other anodyne.

It is wise to consider well before having a tooth extracted, especially if it be a front one. When the cause of the trouble is a cavity, if the decayed parts are carefully removed and it is well filled with gutta-percha or oxychloride of zinc or an amalgam or gold, it will remain free of pain and may last a long time. We

would here remark, however, that there is nothing more unsightly than the appearance of any filling about the teeth. We cannot imagine why it is that some people like to see them studded with gold. If a filling is necessary we would advise people to have it done with an agent less noticeable than this precious metal, for instance, the zinc cement, referred to above, which can be obtained of any hue. Indeed, from all we can learn about the subject, and we have heard it discussed over and over again before the American Dental Association, we do not believe that gold is any better as a filling, under most circumstances, than the oxychloride of zinc or an amalgam. When the front teeth become badly decayed they should be extracted and be replaced with artificial ones.

In conclusion, we may say that mechanical dentistry does a very great deal to promote and preserve beauty. A well-made and properly-fitting set of artificial teeth is an ornament to the face and maintains it in shape to the end of life. We now see so few old people without teeth that we have scarcely any conception of what old age is like. "Sans teeth" cannot be said of the valetudinarians of modern times.

# LINES AND WRINKLES.

"Grief hath changed me, And careful hours, with Time's deformed hand, Hath written strange deformities in my face."

SHAKSPEARE.

It is not as the sad memorials of time alone that we propose to treat of lines and wrinkles, but also as arising from the shape of the features and the expression of emotions, such as induce-

> "The low'ring eye, the petulence, the frown, And sullen sadness that o'ershade, distort, And mar the face of beauty."-COWPER.

Now, in a handsome, blooming face, when at rest, there should be neither line nor wrinkle,-these are foreign to beauty of form. To be sure, they may be present in a degree, without causing actual ugliness; and, indeed, some faces are made more interesting by them; but it is by making it picturesque and adding to its character that they make a face attractive, and not by enhancing genuine beauty of it. We look on a smooth stream with pleasure, but on a rippling one with interest; the one excites feeling principally, and the other thought; and so it is with faces smooth and rough.

Passing now to the details of our subject, we would remark that a line running from the wing of the nose by the corner of the mouth is seen in many well-cut taces, and, if marked, it indicates a happy disposition and a not very decided character. When this line passes some distance from the corner of the mouth, and one or two others appear behind it in smiling, it is indicative of a not very happy disposition and a character more or less decided. The shape of the bony framework of the face has a good deal to do with the production of these lines, and so has the temperament.

A series of lines radiating from the outer angle of the eye gives a pleasant expression to the face, and imports, according to their distinctness, a merry, happy nature.

A dark, bluish line, or circle rather, beneath the eye, if slight, may be beautifying, but when pronounced it disfigures, and tells a tale of physical weakness or derangement of the system, and is suggestive of dissipation of all kinds.

In very doleful people there is often a deep crease running outward and downward from the inner angle of the eye,—a condition of things which is unattractive.

Parallel transverse lines on the forehead are striking in appearance, and are marks of a character more or less uncertain in nature. They apparently shorten the forehead.

One or more perpendicular lines in the mesial portion of the forehead add to its apparent height, and though not pretty, are tokens of a benevolent disposition and an amiable character.

Intersecting lines are seen on the foreheads of people acquainted with grief and of a gloomy turn of mind.

One or more concentric lines above the eyebrows are

noticeable on the foreheads of spirited, egotistic persons of shallow understanding.

Lines radiating upward and outward from the inner end of the eyebrows are tokens of melancholy and sorrow.

A transverse line at the root of the nose apparently shortens the latter, and it is observable in persons of stern, resolute character. It is the commander's wrinkle.

All these lines may be present in the young as well as in the old; but they are generally more deeply marked in the latter.

Turning our attention to wrinkles, and restricting the meaning of the term to the little furrows and ridges or corrugations of the skin, we observe that while lines may be present in both young and old, these are absent, as a rule, until the meridian of life has been passed. Sometimes they come prematurely, but not without cause. If we search we shall find in every instance that there is something at work undermining health and happiness. If these are overturned even in a person comparatively young, the face, though it were as beautiful as Hyacinthus', will become disfigured and ugly.

As the conduct of the mind plays an important part in determining the absence or presence of wrinkles, and, in a measure, of lines, we will indulge in a few remarks on the subject. On this head the advice of the old Samian sage, Pythagoras, is most excellent, "Do not devour your heart." A great many people worry themselves into ugliness and foster it by nursing discontent. Let adversity but threaten, and they precipitate themselves into the depths of apprehension and despair. Yes,

there are many who peer into the future and conjure up all kinds of misfortune as coming in their way. The medical poet, Armstrong, in his Art of Preserving Health (1744), justly exclaims:—

"What avails it that indulgent heaven From mortal eyes has wrapt the woes to come, If we, ingenious to torment ourselves, Grow pale at hideous fictions of our own?"

Imaginary troubles should find no lodgment in our minds; they should be discarded, and when fate does impose cruelties upon us it is then that fortitude and reason should be most relied upon.

"Wise men ne'er sit and wail their loss, But cheerily seek how to redress their harm."—SHAKSPEARE.

Everyone should know that there is nothing so much tends to make and keep the countenance smooth as a cheerful, loving spirit and an honest desire to be pleasing to others. Active, blithe, and artless, how could Thackeray's "Maid of Limavady" be otherwise than rounded, rosy, fair? Keep the blood warm and the heart well filled with affection and there is no danger of the face shriveling. This advice is simple and can be followed by old and young. Really they are only young and seem young who feel young. We have seen a statement somewhere to the effect that if one would be possessed of an amulet against wrinkles it is necessary to hold on to love and love of romance.

City people are more afflicted with wrinkles than country people are, and the reason is simply because the

conditions necessary to happiness, or rather health, which is the foundation of happiness, are not as good in the city as in the country. To a great many the still monotony of city life, apart from the impurity of the air and a thousand and one other enervating influences, is sufficient to break down their constitutions. The medical philosopher, Broussais, declares: - "If large cities were not incessantly supplied with robust families from the country, their population would very perceptibly diminish, and would in time be converted into gloomy deserts." This statement is too sweeping, perhaps; but whether it is true or not, one thing is certain, which is, that residing in the country and pursuing the ways of the people there will often, in a little while, clear away wrinkles. Doubtless the change of scene contributes much, for no difference what it may be, it is always advantageous to a person broken down physically as well as mentally. In his Task, Cowper gives some fine descriptions of the beauties of the country and its effects. Of the health and gayety of spirits imparted to the sickly citizen, he writes:-

> "His cheek recovers soon its healthful hue, His eye relumines its extinguished fires; He walks, he leaps, he runs, is winged with joy, And riots in the sweets of every breeze."

Everything that favors health of body and serenity of mind assists in keeping the face free from unsightly delvings.

In the study of wrinkles the question arises, what is

their immediate cause? It cannot be mere leanness, for if it were we should certainly see them in young people. Bichat, the genius who laid the foundation of scientific medicine, in his *Anatomie Generale* (1797), tells us that it is because the organic contractility of the skin is defective. While the skin retains a proper degree of tone and elasticity wrinkles do not appear. These qualities are deficient in the aged, so the skin fails to adapt itself to the emaciated parts beneath.

Does this explanation of their cause not suggest a method of removing wrinkles? Is it not evident, from the premises, that if we can restore a proper amount of tone and elasticity to the skin, that we can thereby wipe them out? How is this to be done? We should endeavor to improve, as much as possible, the general health, and at the same time apply local stimulation. and how? Without knowing the modus operandi of it. many are in the habit of using spirits of turpentine as a wash for the purpose. A somewhat similar remedy is the ordinary adhesive plaster, which is heated and stuck on the offending part. Bathing with cold water and then rubbing well with a coarse towel or a flesh-brush will do good service. One or other of the washes spoken of in the next chapter may be used in connection with the cold-water ablution.

It is very noticeable that an attack of any serious disease—say typhoid fever—smooths over and brightens up the most markedly wrinkled and haggard of faces; and the philosophy of it is this, that after the disease a period of health and excellent spirits follows, from which there is sure to be not only an increase in the amount of fatty tissue beneath the skin, but also an

improvement in the tone and contractility of the skin itself.

A few words on some of the causes of lines. Want of equilibrium of the faculties of the mind gives rise to telling creases in many instances. Thus, when the reasoning powers are weak we generally find furrows above the eyebrows and all across the forehead. We have again and again seen people cultivate this thoughtless but bold expression; so let us say that throwing the eyebrows up is a sign of a very shallow or distorted mind. If this practice is due to deficiency of the faculty of reason, it should be strengthened, if possible; and if it is merely a habit it should be corrected.

A look of anger or any grimace often repeated will soon settle in the face, and such 'distortions are not removed without some trouble.

Says St. Pierre:—"Persons disfigured by traces of vicious education and habits have it in their power to reform their looks, and to acquire a beauty altogether irresistible, by being internally good, gentle, compassionate, sensible, beneficent, and devout. These qualities of a virtuous soul will impress on their features celestial characters, beautiful even in old age."

Proper treatment of body and mind will keep the countenance fresh and smooth for life. How sad to think that we will not or cannot do our duty to ourselves! Alas! that the poet could truthfully say—

<sup>&</sup>quot;We wither from our youth."-BYRON.

#### THE COMPLEXION.

See her face's faultless tints, And note what healthy life can do.

THE complexion is an exceedingly important element of a handsome face; and we but justly accord to it the bad eminence of being the greatest, or at any rate the commonest, source of disfiguration. How many faces admirable in the outline and symmetry of their features, and of excellent expression, are charmless, even ugly, from defects in the complexion! How could Scylla be handsome with a complexion of "a strong red interspersed with spots of white" (Plutarch)? And it is not alone from the effect on the eye that an ugly complexion is objectionable; the train of ideas excited by it is not such as leads to the belief that the soul within is spotless. It is almost beyond the power of anyone to fancy a pure, gracious soul in a repulsive body; nor can it exist therein. If the inner nature is perfect it tends to transform the outward appearance to its own likeness.

The complexion merits particular attention, not only because it is very liable to become unattractive and to disfigure, but also because the resources of our art enable us to beautify it to a great degree.

As it is impossible to thoroughly understand many of the remarks we are about to make on the complexion as well as some of those made or to be made on other subjects, without a knowledge of the structure of the skin, we will here give a short account of it.

Spread over the surface of the body the skin varies in thickness in different parts—the average being about a quarter of a line, but it everywhere consists essentially of two layers: an inner one, the *dermis* or true skin, and an outer one, the *epidermis* or scarf-skin.

The dermis varies in thickness from one-sixth of a line to one and a half lines, and may be divided into two layers: an inner one of fibrous, elastic material, which rests on the cellular and fatty tissues—the packing elements of the body, and an outer one of conical projections (papillæ), each about one-hundredth of an inch in length, and one-two-hundred-and-fiftieths of an inch in diameter at the base. These little projections are easily seen in parallel ridges on the palm of the hand. One or more loops of fine blood-vessels (capillaries) and also one or more nerve-fibres are contained in each papilla.

The epidermis varies in thickness from one-sixtieth to one-tenth of a line in different parts, but it is sometimes greatly thickened on the palms of the hands and soles of the feet, and it is without blood-vessels and nerves and consequently void of sensibility. It may be divided into two layers—an inner one (*rete mucosum*), in which is located the pigmentary matter upon which the color of the negro and the various tints of complexion in every other race depends, as do freckles, and an outer one (cuticle) which is constantly shedding in the form of scurf or dandruff.

In the inner layer of the dermis are situated the

follicles of the hair and also the *sebaceous glands*, and we may add the *perspiratory glands*, for these are in immediate contact with its inner surface.

The sebaceous glands, each of which consists of a little sack, are placed around the roots of the hair—from two to eight around each. The matter secreted by them is oily, and besides lubricating the hair it renders the skin repellent of water. A stippled appearance of the nose is caused by sebaceous matter resting in the outlets of the hair follicles.

The perspiratory or sweat-glands, each of which consists of a little knot of tubes, the open end of which rises spirally to the surface, are very numerous; on the palm of the hand there are three thousand of them to the square inch.

The texture and hue of the skin are most delicate in youth, but in both respects it differs greatly in persons of different temperaments, being as a rule smoothest and clearest in the sanguinous and vital. In people of nervous temperament the texture is generally good but the hue is defective, the red tint being absent almost; and in the bilious both the texture and hue are often bad, the former coarse and the latter an ugly brown.

Now if the texture of the skin is bad the color will also be bad; a fine skin, therefore, is the basis of a good complexion.

Says Burke:—"In a fine complexion there is not only some variety in the coloring, but in the colors; neither the red nor the white are strong and glaring. Besides they are mixed in such a manner and with such gradations that it is impossible to fix their bounds."

This statement fairly indicates what the hues of a beautiful complexion should be. Absolute red and white are out of place and ugly; a blending of them in varying depth is what is desirable, but really the general ground or flesh-color which artists find so hard to imitate is a yellowish-pink.

The color of the skin in all its varieties in the Caucasian race is never an elementary one, it is always more or less mixed; but we can nearly always find a prevailing tint—white, yellow, red, brown, or olive.

Some people have been puzzled to know why a race should be esteemed beautiful in proportion to the clearness of the skin. It is simply because the fair skin is most capable of showing vital and emotional activity. In the white skin only can we recognize the most delicate expressions of feeling. That charming language of innocence—blushing—we look for in vain in the sable cheek.

In persons of weak, scrofulous constitution we sometimes see the complexion wonderfully clear and beautiful, but it is only in the healthy that we need expect it to be lastingly beautiful. Herein lies the key to the right method of improving it. "When beauty's rose is withering ere its prime," to use the words of Mrs. Hemans, or when the skin assumes an unnatural texture and hue, we may decide at once that there is something wrong elsewhere in the system which requires correction.

In treating of the cheek we spoke of the artificial improvement of the complexion, so we will not enter upon that subject again further than to say that not one of every ten of the people who paint themselves seems to know when the point has been reached up to which the brush improves but beyond which it disfigures; and that however expertly done the effect of this *éclat emprunté* is not very good, the artifice being too transparent. Perhaps we may better convey our meaning through Cowper:—

"Lovely, indeed, the mimic works of art, But Nature's works far lovelier."

Now it is the intention of Nature to give everybody a good complexion, and with the proper conditions a good one would be vouchsafed to each of us. Besides attention generally to the rules of health, cleanliness is an important matter here. Plenty of pure water with a little mild soap may be put down as an indispensable cosmetic and as a whole the best. For people of very delicate skin distilled or rain water is recommended, being free from alkaline minerals. Immediately after washing the face, sponging it with water of elder flowers, or of rosemary or of lavender, will have a brightening effect. If more decided agents are desired, half a drachm or so of either muriate of ammonia or chlorate of potash may be added to every pint of the aromatic water. rum is another excellent stimulating wash. formal methods of obtaining a smooth, clear complexion the best by far is as follows:—Saturate cotton or chamois, or anything similar, with glycerine alone or with a little of either muriate of ammonia or chlorate of potash dissolved in it, and keep it applied to the part at night until the desired result is obtained. The hands or any other part of the body may be treated in the same way.

The various preparations sold for the purpose of clearing the complexion contain either arsenic or mercury in some form. They generally prove injurious, but in suitable cases their alterative effects are beneficial. They should not be used either externally or internally unless under the guidance of a physician. The best medicines to use internally will be spoken of in the sequel.

Having treated of all the measures necessary to improve and preserve the complexion in the general way, we will now speak specifically of certain troubles of it which nearly every one is at times affected with more or less, and which are great sources of annoyance and mortification. We refer especially to freckles, to those little black-headed accumulations of matter in the skin which are popularly believed to be worms, and to pimples or acne. Innocent as these things are they are dreadful to many people. Only those who have been afflicted with them can form any idea of how much anxiety and depression of spirits they can cause. Many a one has stayed at home and moped about for a week from a bare pimple on the cheek. Indeed, that person must be possessed of much more than an average amount of fortitude whom a blotched face cannot abash or inspire with a sense of humiliation. He must be a hero if he can disabuse his mind of the consciousness of his unsightly imperfections. It is well that ugliness does affect people in so decided a manner, for it saves others the pain that arises from witnessing it. The following notes as to the cure of the affections spoken of will, we believe, be promotive of beauty and happiness:-

Freckles, or little yellow spots, give a stained, un-

pleasant appearance to the face. They are generally seen in persons of the blonde type, particularly those with reddish hair, and are most plentiful in the heat of summer. They are increased by any digestive derangement and by exposure to the sun. In setting about their removal it is necessary to get the system into as healthy a condition as possible, and to this end the pill recommended below should be used. Various washes are useful and the ones already given for general use will be found very good. The glycerine application, too, may be used. But it is well to remember that freckles are seated in the inner layer of the epidermis, so that surface remedies can hardly touch them. Unquestionably the best way of getting rid of them or any other discoloration, when very bad, is to eat them out with muriatic acid slightly diluted, or by applying a blister, or by exposing the face to the sun until it becomes burned sufficiently to be followed by exfoliation of the skin. This last is an excellent remedy and it takes only a few days to effect a cure.

When the secretions of the sebaceous glands accumulate in the hair follicles and the exposed ends become discolored we have as a result comedones or blackhead worms. Should these excite inflammation and suppuration the result is a pimple, acne, a miniature boil. The main causes of both these troubles is some derangement of the action of the skin or of the system or of both, and they are met with mostly in young people. Living on carbonaceous food (starchy and sugary articles), without a proper admixture of the nitrogenized element, develops skin eruptions, and another source of them is excessive eating.

It may not be amiss to give here a statement of the proportions of the different classes of food and the average amount required to keep the system in a healthy condition. The proportions are as follows:—Carbonaceous or heat-producing, seventy per cent.; nitrogenized or muscle-nourishing, fifteen per cent.; phosphatic or brain, nerve, and bone nourishing, two to three per cent.; and of mineral and other elements the remainder. The average amount of food required daily by an average adult male is about as follows:—Forty ounces of solids, of which two-thirds are vegetable, and from twenty to thirty ounces of fluid. Females require less, but much exercise in either sex will call for more.

Now, in the treatment of the above-mentioned diseases as in the treatment of diseases of all kinds, the first and most important step is to remove the cause, if possible. Besides complying with the rules of health, some medicine to give tone to the system, purify the blood, and correct the action of the skin will here prove of the utmost value. An admirable prescription for these purposes is as follows:—

Compound extract of colocynth, . . . Thirty-five grains. Sulphate of iron, . . . . . . . . . . Twenty-five grains. Extract of nux vomica, . . . . . . . . . . . . Ten grains.

To be mixed and made into twenty-five pills, one of which may be taken once, twice, or three times a day. Cooling, acidulous drinks, such as lemonade, may be used freely and to an advantage.

As to local remedies, after washing the face with either castile or carbolic acid or glycerine soap and luke-

warm water, it should be briskly rubbed with a coarse towel until it is perfectly dry and glowing. Sponging with the washes heretofore spoken of will here be of vast service.

The "black-heads" may be nearly always dislodged by gentle pressure, but if they do not come away easily, to persist in the attempt to force them will only turn them into pimples. Sometimes an actual pimple may be cut short in this way, but when once it has begun to form it usually goes on until matter is formed, when it may be pricked with a needle and gently squeezed, which will expedite the cure.

For pimples, a wash that is sometimes very serviceable is made by adding half a drachm of bi-carbonate of soda to half a pint of any aromatic water, and carbonate of ammonia in the same proportions is excellent. At night a little of the following ointment may be applied to the affected parts:—

Lard, .					•			Six drachms.
Glycerine,								Two drachms.
Carbolic acid	d, .							Half a drachm.

This ointment is very good for a variety of other eruptions and troubles, such as ring-worm and bites of insects.

There is a multitude of other skin diseases, but compared with the ones we have treated of they are not very common. Most of them will be more or less benefited by the foregoing treatment, but if they are at all severe in nature they should receive special medical attention.

#### THE HAIRS.

"Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair."—POPE.

In the hair of the head, kind Nature's curious robe both protects and adorns; and how admirably! What a perfect shield against extremes of temperature and of direct violence to the delicate brain! What beauty in its waving tresses and shining hues! The glory of the head: poets have delighted to sing of it, and priests have proclaimed it sacred.

Though equally useful and ornamental to man as to woman, a fine head of hair has been in all ages the special pride of the latter. And we all agree with St. Paul in his statement, "If a woman has long hair, it is a glory to her."

The hairs, like the nails, are appendages to the skin, and in structure are modifications of it. They are found throughout the entire surface of the body, except, perhaps, the palms of the hands and the soles of the feet. As many as seven hundred have been counted on a square inch of the scalp. They are everywhere better developed in man than in woman, except on the head, where, as a rule, they are more healthy and do not turn gray as soon.

A hair may be described as consisting of two parts: the *shaft*, or external portion, which is cylindrical, flexible, elastic, and of various hues from white to red and to black, and the *root*, or bulb, which rests in and slightly beneath the inner layer of the dermis. Both shaft and root are insensitive, and are without blood-vessels as well as nerves; neither grows nor lives. They are as much dead products as the epidermis, and their freshness is maintained by imbibition.

Examined under a microscope, the shaft of a hair is seen to be composed of an external layer or coat of minute scales (the *cuticle*), which are directed upward and outward, and an internal portion (the *cortex*), which is fibrous, and in which the coloring matter exists. Within the cortical portion runs sometimes a central axis (the *medulla*), of granular material, by which oily matter may be carried easily.

The root of a hair is of pretty much the same structure as the shaft, but it is softer and thicker, and less distinctly divided into layers. It is seated in a little follicle or flask-shaped fibrous sack, and at its end it embraces a minute *papilla*, from which it is developed. The follicle, which is really an infolding of the dermis, being elastic, tightly clasps the growing root, and thus moulds, as it were, the forming hair.

Chemical analyses of hair show it to be composed of an albuminoid substance—sulphur, lime, phosphorus, iron, magnesia, and an oil upon which it is believed its color depends. There is more iron in dark than in fair hair, and there is an excess of phosphate of lime in either when gray. It may not be superfluous to say that a hair does not grow at the terminal end of its shaft; all addition to its length is made at the other end; it is newest at the root, as everybody who dyes very well knows.

The hairs generally rise obliquely from the skin, and are arranged systematically in parallel lines or in whorls. When the arrangement is irregular, and they are inclined to project in all directions, it is hard to keep them dressed. This is often noticed in those of the eyebrows. By continued forcing we can give them any inclination desired.

We have said that hairs are cylindrical in form, and so they are, as a rule, but they are sometimes much compressed; and they are inclined to curl in proportion to the degree of compression.

Very few substances are worse conductors of heat than hair, and this property serves the important purpose of maintaining the head constantly at the same degree of temperature. As bearing on this point, we may say that of two persons equally exposed to the rays of the sun, one with plenty of hair and the other with very little, the former suffers less than the latter from the heat,—a statement which is contrary to the popular belief on the subject. If the heat, however, originates in the system, it is much more freely dissipated when the hair is short.

Hair is very absorbent of moisture, which thickens and elongates it. So marked are these properties, that the latter is availed of to make an instrument (a hygrometer) for determining the state of moisture of the atmosphere.

There is no tissue of the body resists decay so long as the hair. We have seen specimens of it which had been buried for hundreds of years, and they did not seem much the worse from it. It requires the caustic alkalies or the mineral acids to dissolve it.

The life of a hair may be short or long, it may grow for an indefinite length of time; but any great disturbance of the skin, such as that consequent on typhoid fever, sometimes leads to its falling off. This does not, however, prevent another one from rising in its place. There is generally too much apprehension in regard to this matter, so we repeat that when a hair falls out during the course of any severe disease it is rarely wanting in a successor stronger than itself.

There has never been a fixed preference for any special color of the hair, but among different peoples we can trace a particular admiration for some one tint. Thus black was and is yet especially prized by the Jews, while a fair or rather a golden hue, the color of Psyche's, delighted many of the Greeks. We believe dark hair is most in favor among us. It is said that of two ladies, one with dark and the other fair hair, the chances of matrimony are as three to two in favor of the former It is certain, however, that the majority of beauties are fair-haired. This color is usually present in persons of sanguineous and vital temperaments, which are most favorable to grace of features and delicacy of complexion, as well as that warmth and sweetness of disposition which give openness and charm to the face. We may say that the darker the hair the coarser it is, and the more tenacious the frame and character.

Red hair is not much admired, and it is disliked by none so much as those to whom it belongs. For our part, we think some shades of it very beautiful, for instance, auburn, which is in most cases accompanied with dark eyes and a fine complexion. Red-haired people are active, both physically and mentally. There are grounds for the popular belief that they make trouble-some companions: it is their passionate nature that has led to it.

When treating of the eye, we stated that distinctness or purity makes any color beautiful, and the same holds good in regard to the hair.

Now, apart from the color, we may declare that the coarser and more abundant the hair, the stronger is the person. Thus, powerful Samson's locks were very profuse, and we are told of the headstrong Absalom, that "he weighed the hair of his head at two hundred shekels" (Bible), or six and a quarter pounds. Some question this view, except when it is made in reference to the hair of the head and face. For example, Goethe says:-"A superfluity of hair on the chest and lower limbs rather indicates weakness than strength." This is not the popular view, but it may be the correct one. Whether it is or not, however, all are agreed that a heavy head of hair is a sign of a vigorous, sound constitution, and of the presence of a plentiful supply of good blood. On the other hand, when it is poorly developed or inclined to fall off, or both, there is a lack of healthy activity and nourishment at its roots. A knowledge of these facts enables us to intelligently undertake the task of promoting its growth.

Now, the first thing to do in setting about the invigoration of the hair is to see whether or not the system is in a healthy state, and then whether or not there is a sufficient amount of pure, rich blood in the veins. Should there be a deficiency in these respects, it is the first thing that should claim our attention. The principles of hygiene should be complied with, and perhaps it may be useful to take some purifying tonic medicine, than which there is none better than the prescription given in the chapter on the Complexion.

As to local remedies for increasing the growth of the hair, if the hair and scalp are dry, we should apply some oil, and the best is made by mixing castor oil and eau de cologne in equal amounts. It should be well rubbed into the scalp, and then a stiff brush should be used until a glowing sensation is produced in the parts. Oiling and brushing the hair alone will not produce the desired effect.

Should it be thought necessary to use a stimulating oil—a real hair invigorator—the following has no superior:—

Tincture of cantharides, . . . Half an ounce.

Aromatic spirits of ammonia, . . One and a half ounces.

Glycerine, . . . . . . Three ounces.

Spirit of rosemary, . . . One ounce.

This embrocation may be used either daily or weekly, and in the same manner as the oil spoken of above.

Cutting the ends of the hair tends to invigorate it. How it does so we are unable to say, unless it be from the fact that it is thus made more liable to be moved by friction, which leads to greater functional activity about the roots. This explanation seems very plausible when we consider that the shorter the hair is cut the better it serves to increase its growth and strength.

We may here note a few of the avoidable causes of weakness of the hair.

Many persons ruin their hair by repeated washings with strong soap, while the mildest, even, should be used sparingly, for it destroys the oil upon which its freshness, and to some extent, also, its color, depends. By the way, ten or fifteen grains of carbonate of ammonia to the quart of water makes an excellent wash for cleansing the hair and scalp.

The use of curling irons and frizzing wires is injurious to the hair, and the same may be said of plaiting and papering, though in a less degree. The injury arises chiefly from compression, which adds to the density as well as changes the shape of the hairs. Curling and crimping can be practiced, and with very little injury to the hair, by first applying a bandoline or glutinous pomade, and an excellent one is made by dissolving a drachm or more of gum tragacanth in four ounces of eau de cologne and the same amount of water.

The constant use of powder is also injurious, especially if it be alkaline in nature. For the hair, and also as an absorbent generally, the best powder is that made of rice—pure and simple. This is the basis of some of the so-called violet powders, and nothing could be better.

Baldness does not naturally come with years, but it very often does. There is no possible reason why the hair should not be as plentiful at seventy as at twentyfive. Strong, healthy people generally retain it to the last.

Unlike baldness, grayness of the hair is naturally brought about by years, but it frequently appears prematurely. We have seen gray heads over which twenty-five summers had not passed. Mental trouble of some kind is nearly always the cause. Profound agitation has been known to bleach it almost like magic. Sir Walter Scott but speaks the truth in saying:—

"Deadly fear can time outgo, And blanch at once the hair."

Mary, Queen of Scots, and Marie Antoinette are often cited as instances in which this sudden change occurred, and numerous others are on record.

As we have already stated, grayness of the hair occurs earlier in men than in women; the only reason for this, so far as we know, being that the latter are much less liable to be affected with intense mental perturbations. We may also remark that, as a rule, the beard does not get gray as soon as the hair of the head.

Bacon but expresses an opinion which is still popular when he says:—" Early grayness without baldness is a token of long life." This assurance will be a source of consolation to many. The explanation of it is that people of strong constitution are most subject to intense mental conditions which cause grayness.

It is curious to note that grayness of the hair and a fresh, fine complexion are not at all incompatible, and, on the other hand, that the face may be faded and worn while the hair still retains its natural hue.

Passing now to the subject of dyeing of the hair, we would say at once that if the purpose is to mask the grayness of age we entirely disapprove of it. Silvery locks are an ornament to the aged, or, as it is put in the Bible, "The beauty of old men is their gray heads." But when the grayness is premature, dyes can often be used with good effect as regards beauty. This is especially so when the face is full and the complexion good.

Now, in using dyes, the natural color should in each case be imitated as closely as possible. Most people are too anxious to improve very much, and, also, to select the color that pleases most, no matter what the natural color of their own may have been. A jet black is the favorite, and, undoubtedly, it is very pretty, but it is entirely wrong to use it in all cases. Such a practice strikes us as a plain violation of common sense.

The walnut stain, spoken of elsewhere, or, what is as good and far more easily obtained, a concentrated decoction of potato-parings, will be found useful by many to deepen the tint of very light hair, and, also, to hide grayness, if a dark brown is desired. Should a black color be wished for it may be obtained by moistening the hair, after using the walnut stain, with a solution of sulphate of iron, say half a drachm to a pint of water, either alone or perfumed to suit, a brush or sponge being used to rub it in. If the black thus produced is not deep enough a little of the tincture of nut-galls may be added to the walnut stain, or it will answer alone. The trouble with this iron black is that it is hard to apply, and, we may add, it does not remain permanently of the same tint, but nearly the same must be said of all dyes.

The best golden dye is made, not of arsenic, but by dissolving a little of the sulphide of cadmium or cadmia, as it is generally called, in water.

Almost if not all the hair-dyes sold are made of either lead and sulphur or nitrate of silver and sulphur. A chemical analysis of twenty of these nostrums shows that fourteen of the number are made of the former ingredients, and the remainder, the so-called restoratives, of the latter. The amount of lead varies from one to sixteen grains to the ounce. The silver preparations come in two bottles, one of which is to bring out the color, which it does by chemical action. The silver is present in the form of the sulphide, which is insoluble. This dye stains the skin badly and renders the hair crisp.

The dye which results from the union of lead and sulphur is of a fine black hue. It fades a little, but its beauty makes it a favorite. The objection to the use of it is that some of the lead may be absorbed, and give rise to debility, or, perhaps, even painter's colic; but we do not see how this can very well occur since the sulphide of lead—the form in which it is present—is insoluble. Indeed, to give our candid opinion, we think the danger not nearly so great as some would have us believe. If care is exercised to prevent it from lying in contact with the scalp, through accumulations about the roots of the hair, no harm can result. The following formula is as good as any other:—

Sugar of lead,				Half a drachm.
Lac sulphur,				One drachm.
Glycerine, .				One ounce.
Rose water.				Three ounces

This mixture is to be well shaken and applied with a sponge or brush, once or twice a day, until the desired depth of color is obtained, and then once a week, or oftener, if necessary.

Unobjectionable dyes of every shade can be made of aniline, but we need not dwell on them, as those we have treated of will answer every purpose.

Sometimes it is desirable to render the shade of color of the hair lighter. For this end a tolerably concentrated and slightly acidulated solution of peroxide of hydrogen will answer; but a much cheaper, and, perhaps, as good an application is sulphur. Mix it with a little water, then apply it to the hair and let the strong rays of the sun fall upon it for an hour or so, or until the desired fairness is produced. Chlorine gas or solutions of chlorides will bleach the hair and so will a hot, strong solution of oxalic acid, but care should be taken not to let it touch the skin.

When the hairs are irregular or otherwise objectionable on any part, it may be desirable to remove them, but this should not be done hastily. Some person of good taste should be consulted before venturing to destroy them. It is unwise to use any of the nostrums sold as depilatories; they are made of arsenic, caustic potash, quick-lime, or litharge, and act by destroying the roots of the hair. Ammonia, as strong as can be borne, will have the same effect, but about the best way to remove hairs is to pull them out with a pair of pincers. It will be necessary, in all probability, to repeat the operation, but it has to be nearly always done, no difference what method is resorted to. It is

very hard to destroy the vitality of the papillæ of the hairs.

We have now exhausted the subject of the hair of the head, or rather in general, and, of course, our remarks are just as applicable to the hairs of the face as those of the head, but a few notes addressed more especially to the former, particularly the beard, will not be out of place.

The great lawgiver of the Jews said, "Thou shalt not round the corners of your heads, neither shalt thou mar the corners of thy beard." A long, flowing beard was esteemed by them the noblest ornament of the person and a mark of wisdom. To kiss the beard was considered an act of high esteem and love, and was permitted only to near relatives. To neglect or abuse it indicated great grief, while to be deprived of it was a sign of servility and infamy. At present the Jews and Arabs, faithful to their ancient custom, continue to let the entire beard grow for a period of thirty days as an indication of mourning.

"By the beard of Aaron," and "By the beard of the Prophet," are regarded by the Jew and Moslem, respectively, as among the most solemn of oaths.

Lycurgus prohibited cutting of the beard and the hair of the head also, his reason being, as Plutarch tells us, that "hair makes the handsome more graceful and the ugly more terrible"; and Alexander the Great, like William the Conqueror, ordered his troops to "shave their beards, these being a ready handle in battle" (Plutarch).

The Romans cut their hair and shaved off the beard

or not, as they saw fit, and the same may be said of the Greeks generally. In the Belvidere Apollo the hair is moderately long and forms a heavy roll in front, but there is no beard.

Our Saxon ancestors did not curtail the growth of the beard nor of the hair of the head either.

The Chinese and Japanese, like our Indians, keep the face almost free from hair, and most of the old Egyptian paintings represent the men beardless; but, generally speaking, all the nations of the East have always allowed the beard to grow to the fullest extent. Plato was honored with the title of "Bearded Master" by his admiring pupils and disciples, and most of the ancient worthies are represented with large beards—that of Aesculapius, the god of Medicine, being particularly long and of a golden hue.

The beard is an attribute of the prophets, apostles, evangelists (with the exception of St. John), fathers of the church, and hermits. The female saints Paula Barbata and Galla are represented with long beards, which grew, we are assured, in response to prayers and for the purpose of repelling the addresses of the other sex. We may state in this connection that bearded women are not at all great curiosities. We have seen several. The last one we saw had a full beard, with a fairly-developed mustache, and she was married and the mother of two children. So a female beard does not repel the other sex in modern times.

Probably the longest beard ever seen is that of a Philadelphian. He appeared in a Centennial procession of Germans, and it was then of fifteen years' growth and measured nine feet. History records that the beard of a personage named Mayo was so long that when untied it reached to the ground. He was a source of amusement about the court of Charles V. But that of the person we have spoken of is much longer than this one's was.

It cannot be said that any particular style of beard is affected by either the English people or ourselves, but whiskers alone or with a mustache are more generally worn by the former than the latter; and the mustache alone is much more generally worn by the latter than the former.

The effect of a long head of hair and a long full beard is very disagreeable and it is due to association of ideas: the long hair of the head suggests the woman and the long beard the man.

When the beard is allowed to grow excessively long or has any peculiar cut it gives the person an air of vanity and eccentricity.

A moderately-full beard, besides affording protection against cold, adds energy and power to a man's appearance; but if beauty is the main consideration the shape of the face should determine the cut.

If the forehead is low and the cheeks hollow, allowing the beard to be long emphasizes these defects; but when the forehead is very high and the cheeks not very thin it is better to have it pretty long.

If the face is broad and full, side locks are disfiguring;
 but a mustache and chin whiskers will here improve the looks.

If the face is well proportioned and attractive in itself it is best to shave off all except, perhaps, the mustache. The mustache is most improving to those with a very deep lower jaw; except, of course, in cases where it completely covers an ugly mouth.

A few special remarks on the color of the beard may not be out of place. It is very noticeable that its hue is generally lighter than that of the hair of the head, and the degree of lightness increases toward the chin. The only way to account for this blemishing difference of color is by referring it to degrees of difference in the strength and freshness of the hair; and a variegated hue of it on any part is accounted for in the same way. If, then, we would bring about unity of color without resorting to dyes, we must endeavor to bring about a state of uniformity in its growth, and this can often be done by using the stimulating oily preparations already described.

In conclusion, we would say by way of advice to everyone in whom, from constitutional peculiarities or other causes, the hair bulbs or papillæ, rather, are almost or entirely absent, but who has a desire to be possessed of a beard, or at any rate of a mustache, that he had better not deceive himself in regard to what remedies of any kind can do to promote his cherished hope. As a rule, all the agents for the purpose advertised as infallible are unworthy of confidence. If the procedures and remedies we have given do not bring the desired result it will be useless to try others.

## SPECIAL FLAWS OF THE PERSON.

"Beauty still has blemish, and the mind
The most accomplished its imperfect side."

ARMSTRONG.

OF very few could it be said, as of Absalom, "From the sole of his foot even to the crown of his head there was no blemish in him" (Bible). Nearly every one has flaws. But we will not indulge in this vein, for we have no desire to place ourselves in the list of people who libel their fellow-creatures by charging them with numberless defects and depravities. Even if they were full of imperfections there is nothing to be gained by drawing mournful pictures of their miserable condition. Instead of indulging in patronizing commiseration, we should rather strive to inspire hope, and, if in our power, assist them in their efforts to perfect themselves. In our estimation the worst deformed people in existence are those who can see nothing noble or beautiful in humanity.

Now there are numerous flaws, more or less common, which are amenable to treatment, and, therefore, merit serious attention, for unless there is no remedy nobody should pass through life with any disfiguring or disabling deformity or disease. We have already treated

of a great many of these remedial troubles which admit of self-cure, but we deem it wise to speak of a few more of a like character, which we could not very well dispose of in any of the preceding chapters.

Mothers' marks (naevi) or moles are common and by no means attractive affairs. These spots are generally small in compass, but they may be very extensive,—so extensive as to involve even one-half the face, when they frequently receive, popularly, the title of claret stains. In appearance they often resemble creatures, such as moles and mice; or fruit, such as strawberries, cherries, pears, currants, and mulberries; and at the time of year when the particular fruit to which there is a resemblance is maturing, they have a tendency, in some cases, to become enlarged and sensitive. This is an extraordinary fact, one which it is impossible to account for otherwise than by referring it to the direct influence of the mind.

Mothers' marks may be elevated or not, and with or without hair. They are generally mere discolorations, due to the presence of abnormal pigmentary matter in the inner coat of the epidermis; but sometimes they are not only discolorations but growths, and these are occasionally vascular, permeated with blood-vessels.

The color of mothers' marks may be red or brown or black, or but slightly different from that of the surrounding skin. The reddish-colored ones are vascular, and are greatly influenced by emotions of the mind. During a fit of excitement they become larger in size and brighter in color; and warm weather, or anything which accelerates the circulation, has the same effect. Under

these circumstances they sometimes burst and bleed profusely.

Of the cause of mothers' marks very little is known. They are more numerous in some families than in others, but they do not occur with sufficient regularity to warrant us in regarding them as hereditary. They are commonly attributed to impressions made on the mother during the period of gestation, and we can scarcely doubt but that they do occasionally originate in this way. Dr. Dunglison, than whom there are few better authorities, is of a different opinion; but he fails to give us any explanation at all. In his Human Physiology (1835) he says:-"Cases of harelip are perpetually occurring, yet we never have the maternal imagination invoked, because it is by no means easy to discover any similitude between the affection and extraneous objects. Moreover, in animals of all kinds, even the most inferior, as well as in plants, monstrous formations are necessarily happening, where maternal imagination is out of the question." Whether they are of chance occurrence or not they are born with us, and if they do not happen to be located on the face or other exposed parts they are of comparatively little account; but, unfortunately, it is just on these parts that they do generally appear.

The most important question in regard to mothers' marks is the one of their curability. Well, we have no hesitation in saying that they can be nearly always completely removed, and the earlier done the easier. The method of treatment will vary with their size and character. If they are non-vascular, and even when slightly vascular, any caustic agent, and preferably nitric acid,

carefully applied, will have the desired effect; but if they are markedly vascular the best way to proceed is to break the skin around their base and then apply a silk ligature. If thought necessary to keep the ligature in position, two or three needles should be passed through the growth previous to its application. It may be well to say that, in using the acid, it should be applied drop by drop, until the spot is thoroughly saturated with it; and lest it might spread and affect surrounding parts, it is proper to take the precaution of smearing the latter with oil.

Before dismissing the subject of mothers' marks, we may state that when they become swollen and tender the best thing to do, besides keeping them scrupulously clean, is to paint them daily with tincture of iodine.

Warts (verrucae) are common disfigurations. These almost colorless excrescences seem to originate in the cuticle, which becomes much thickened; but all the layers of the skin may become involved. A tendency to them appears to be hereditary in some families; but we can scarcely doubt but that they can be transferred from person to person. There are many superstitions popular in reference to how they come, but it would be useless to recount them. We have seen instances in which they originated, beyond question, from sheer apprehension.

There is little difficulty experienced in removing warts. The insensible portion should be pared off, and then one or two applications of nitric or any other strong acid will effect a cure. The old-fashioned method of cure consists in rubbing them with some substance,

which is then put aside to decay. As soon as this agent is consumed the warts have disappeared. Bacon soberly relates how he got rid of a crop of them in this way. The imagination must play an important part in the operation.

It may not be amiss to say a few words about corns (clavi). These growths, which are met with nearly always in the feet, arise, in every instance, from pressure, and consist of epidermis much thickened. They are insensible in themselves, and cause pain only when pressed upon, which hurts the parts underneath, or when the tissues around them become inflamed. They are easily cured; but unless their cause is discontinued they will return. Except when they are inflamed, when it may be necessary to first apply a poultice, careful paring away of the hard tissue is all the treatment that is required as a rule. Sometimes it is well to put a piece of adhesive plaster, from which the centre has been cut, over the part, so as to protect it for a time from all pressure.

Styes (hordeoli), or little boils at the edge of the eyelids, are very troublesome to many. They originate in the hair follicles, and mostly in debilitated persons. We can partly prevent them by toning up the system, and by allaying local irritation with one or other of the washes elsewhere spoken of; and when present we can remove them in a few days by applying a little poultice of flaxseed meal, which soon brings them to a top, when the cure will be hastened by pricking them with a needle,—precisely what we would do in treating boils wherever found. The popular practice of rubbing the

lid with a ring or the finger-nail does good sometimes. The way to charm them off, according to an old authority, is to stand where two roads cross each other, and repeat this couplet—

"Sty, sty, leave my eye,
And take the first person that passes by."

The subject of bad breath deserves attention. It is remarked by a popular writer that he does not believe a woman could fall in love with Hyperion, if he had this disability; and it is quite as repulsive in a lady as in a gentleman.

To have a sweet breath it is necessary to keep the mouth clean and the whole system, but particularly the digestive organs, in good condition. We have elsewhere spoken of mouth-washes, which can never be substituted by any of the masking preparations sold in pilular form, under the name of cachous. Still, some of these contain disinfecting substances and are at times useful to have at hand. We have also spoken of the measures which are calculated to fulfill the second indication. The prescription given in the chapter on the Complexion is excellent in many digestive derangements. We may here give a remedy for acidity, which is a great source of foul breath, besides being a painful affection. Dissolve a drachm of carbonate of ammonia in three ounces of water, either plain or aromatic, and take a teaspoonful or so, as required. This will act almost instantly, and is better than magnesia, which is much used.

Shakspeare was not indulging his imagination exces-

sively when he compared Cytherea's breath to the odor of violets, for it is frequently as pleasant in children, and, not to mention instances of ladies, it is recorded of Alexander the Great that his breath was like a perfume, and that his person was most agreeably fragrant. It is not usual to be favored with such an acceptable personal aroma, but by due attention to the laws of health, and cleanliness especially, it is possible for every one to prevent any unpleasant emanations.

Soap and water are all the remedies necessary to remove and to some extent prevent objectionable odors of the person; for instance, that consequent on perspiration. A bath taken for this purpose is much improved by adding to it a little carbonate of ammonia.

Should the disagreeable scent arise from sores or runnings, as from the ears, it can be completely destroyed by a wash made of permanganate of potash, in the proportion of a grain or so to the ounce of water. It may be used under any circumstances, for it can do no harm, but, on the contrary, may do much good as a healing agent.

We will conclude this chapter of miscellaneous matters with a few notes on the nails. These corneous appendages of the skin, each of which rests in a specially modified portion of the dermis (the *matrix*), take the place of the epidermis, and should be shining, smooth, or but very faintly striated longitudinally, circular laterally in form, and of a delicate pink hue. The posterior, fourth (the *lunula*), of each should be a little paler, and the free border of each much brighter than the rest; but it should be translucent throughout. White spots,

which come and go mysteriously, are frequently noticed in them.

Water and a brush are all the agents necessary to keep the nails in order, except, of course, a sharp knife to trim them occasionally. Powders and files may be useful sometimes, but as a rule they are entirely uncalled for, and do more harm than good in the end.

The appearance of short fingers is much improved by letting the nails be pretty long; but, in general, very long nails are ugly, besides, it is hard to keep them clean. It is customary in the East to wear them long, and in some instances they may be seen over six inches in length.

In people of bad constitution the nails are poorly developed, and are prone to turn in; but this latter condition should not be confounded with ingrowing of the nails of the toes, which is caused by wearing tight shoes, and which often calls for their removal.

When a nail is removed by violence or intentionally, a new one will grow in its place, unless some strong caustic agent is injudiciously applied. All that it is necessary to do under the circumstances is to apply cold water until the bleeding stops, and then keep a greased rag applied for a few days.

## DRESS AND BEAUTY

"Her purple habit sits with such a grace On her smooth shoulders, and so suits her face."

DRYDEN.

"The apparel oft proclaims the man." SHAKSPEARE.

Up to this point we have been discussing man, -physical and mental,—and we have nothing more to say on the subject, but an intimately related one merits careful consideration. We refer to the one of dress. Now, although it is in some respects going beyond the pale of our allotted task, we believe it wise to give some account of it, not only because it is desirable that it should be beautiful in itself, but also because a great deal can be done through it to improve the appearance and effect of the face-of the whole person, in fact. It is in this latter regard especially that we propose to treat of it; but a satisfactory discussion of the principles involved will lead us over the entire ground, or, at any rate, a sufficient amount of it to make our methods and rules so familiar to those who follow us attentively, that they can, under all circumstances, rely confidently on their own judgment.

The history of the development of dress-forms is a most interesting study. We advisedly use the term development, for the complicate dress of the present day has been developed from one of very simple description.

Beginning in the tunic and mantle of uncivilized peoples, it has passed through strange evolutions, some of which cannot be regarded as having resulted in the permanent "survival of the fittest." But we may be misled in forming our opinion, by details; it is possible that our style or type of dress essentially embodies all the best features of those that have preceded it.

The dress of the Greeks and Romans, throughout their long history, was comparatively simple, consisting of only two or three pieces, and this simplicity rendered it necessarily almost alike in both sexes. And trimming and embroidery and ornaments, as such, were, in general, matters of little or no concern, though occasionally all were worn in great profusion. Use was the main consideration, and yet their costume was, withal, very beautiful, as artists well know. They rightly regarded dress as an auxiliary to personal charms; their desire was that they, their real selves, should attract and be remembered, and not their dress. We are inclined, though reluctantly, to believe that a similar desire does not prevail at present to an equal degree; or, if it does, it is not realized frequently, for it generally happens that one must confess of people, in the words of the author first quoted above—

> "I pass their form and every charming grace, But their attire, like liveries, of a kind All rich and rare, is fresh within my mind."

In modern times, and principally since the early portion of the sixteenth century, there has been an increasing divergence in the style of attire of the sexes. The fantastic female fashions then introduced by Marguerite de Valois, Queen of Navarre, were the progenitors of many more now or recently in force; and although male fashions have often borne marks of resemblance which might well lead us to believe that there was some imitation, yet from that time we can trace in it steps of improvement and reform.

Male costume (our system) is, on the whole, more sensible, comfortable, and beautiful at the present time than ever before; and with such qualities it is not at all strange that it is being introduced and adopted throughout the world. It displays the figure to advantage, and it is conducive to grace in movement. Female costume, we are sorry to say, cannot be spoken of in the same terms. Is it in accordance with the principles of morality, of hygiene, and of beauty? The only answer we can give, to be truthful, is, that it generally does not subserve, satisfactorily, any of these three ends, which ought to be the great aims in dressing. Without intending to formally arraign it, we would remark that it impedes motion and mars its grace; that it is supported in position mainly by a system of injurious compression, and not by resting on the shoulders—and, by the way, it might thus find support through the use of well-boned, neat, but not tight-fitting corsets, provided with broad shoulder-bands; that it partakes too much of the nature of an ill-distributed, useless burden; and that in its tendency to excessive, meaningless intricacy and adornment, it runs counter to good taste, if not to the laws of art. Really, it would seem as if the more people had tried to decorate themselves the greater has been the

disfiguration. We cannot refrain from calling to mind the oft-quoted but still truthful lines of Thomson—

"Loveliness
Needs not the foreign aid of ornament,
But is, when unadorn'd, adorn'd the most."

We desire it to be distinctly understood that in noting down these strictures we do not believe that it is impossible to retain the main outlines of the prevailing type of female dress and yet obviate nearly all objections. We would not for a moment think of replacing it with any of the half-manly styles which certain cliques propose, and which are dubbed reform. We have no desire to see women dressed like men; but every one being a free agent and advocating consistency in everything, we believe that persons of masculine qualities should don masculine habiliments, a la Turc, if they please. The Sorosis takes Beau Brummel's saying to read, "Dress makes a man," substituting the indefinite for the definite article; and not without reason, for the power of the association of ideas is such that if a woman were dressed like a man we could scarcely think of her otherwise than of his sex, and vice versa. Readers of the Spectator cannot but remember the caustic article on people who dress so that one is compelled to regard them as doubtful in sex. Referring to ladies in ridinghabits, it is said that had one of these "appeared in Juvenal's days with what an indignation should we have seen her described by that excellent satirist? He would have represented her in a riding-habit, as a greater monster than a centaur. He would have called for sacrifices

of purifying waters to expiate the appearance of such a prodigy. He would have invoked the shades of Portia or Lucretia to see into what the Roman ladies had transformed themselves." But to repeat, we do not want similar costume for both sexes any more than we want similar education; we do not want woman to be made like man, for, as Tennyson beautifully expresses it—

"Could we make her as the man, Sweet love were slain."

However, whether the type of dress (female) of modern times is possessed of beauty or not, it is not as much to the advantage of anyone laboring to mask deformities as might be supposed. It emphasizes too much important parts of the figure, and it deals too extensively in detail refinements—it is not uniform and flowing enough. But without indulging any longer in preliminaries we will enter on our difficult task.

We have spoken elsewhere of proportion as being one of the essential elements of beauty of form. Now, in the cut of the dress it should be fully considered, with the view of making the figure, if defective, appear of pleasing size as a whole and proportionate throughout. These points are far too generally ignored in dress-cutting. To be sure, if we have a faultless figure to clothe there is nothing more to do than to see that the dress is artistic in itself; but where it is not, it is often judicious to encroach a little on the rules of art in the latter.

If a person is tall and thin the bad effect of these peculiarities can be considerably corrected by cutting the dress as full as is consistent with neatness, and the thicker the fabric the better. A person with a taste for padding can here indulge it advantageously. It is much more difficult to improve the appearance of a short, stout person. Here we do not want much depth of material and no unnecessary fullness; still it will not do to gird a great deal.

A long, wide dress makes a tall person appear shorter, and the reverse; but if short and tending to a state of *embonpoint*, very short, narrow dress will cause the person to appear very ungraceful; it is best to have it moderately full and long. A dumpy woman in short dress is a sight. If we could fancy Daphne such and in such a costume we do not think that it would have been necessary for her to hide in order to shun the addresses of Apollo.

High, full neck-dress improves people with disproportionately long necks, while it makes matters worse if their necks are disproportionately short. When this method of correcting the objectionable effect of a neck of disproportionate length is resorted to, care must be taken not to spoil the shape of the shoulders and also the length of the bust in the attempt. In the instance of a long neck a little addition to the height and breadth of the shoulders will be in place, and the waist may be made a little lower; and if the neck is short, opposite measures will be proper. Placing anything around the neck shortens it apparently.

Full or rather wide neck-dress lessens the apparent size of a large face and head, and vice versa.

A square corsage makes a thin person seem still

thinner, but if tall it detracts from the height. A shawl or heart-shaped one, not giving rise to a marked contrast, does not make thinness more noticeable, but it will add seemingly to the height. The latter is of course the proper sort for persons short and thick.

A low corsage makes the figure appear shorter and fuller, and a high one the reverse.

Some of the principles of how to improve the appearance of the whole figure, or of any part of it, by the cut of the dress are well illustrated in the item of gloves. If the hands are long and thin the gloves should not extend far up the arms, but if the hands are short and thick their shape will be improved by gloves that encroach upon the wrists. Again, bracelets will make the hands seem shorter. Then, if it is not desirable that the hands should attract attention, the gloves should not be showy or in any way outré in style. Those of a dark color appear smallest, unless the arm is exposed or there is a good deal of white or light-colored materials about the wrist. But in touching on color we are anticipating.

The pattern or design of dress fabrics merits particular study. According to well-known optical principles, horizontal lines, stripes, or what are the same practically, plaits and flounces, make a tall, thin person appear shorter and stouter, whereas, perpendicular ones have precisely opposite effects. Oblique lines have a slightly lengthening effect. These facts in regard to the effect of the direction of lines are of great importance, but we cannot dwell on them. We may add, however, that either vertical or horizontal lines are consistent with symmetry and unobtrusive style, but the former are more

beautiful than the latter, for the reason that they do not come into conflict with the natural lines of the person, and oblique lines are bold and gay and are only compatible with the ardor and gayety of the *jeunesse*. Nothing can more disfigure a person advanced in life than a hat balanced on the side of the head or on the forehead at an angle of forty-five degrees or so. Its obliquity is incompatible with her years.

Large designs are suitable for large-sized people—small ones will add to their apparent size; and small designs are suitable for small-sized people—large ones will dwarf them still more, apparently.

Checked and, to a lesser degree, barred materials show defects in the proportions, particularly the symmetry of the figure, especially when they are large enough to be easily counted. They serve as measures to reckon the relative size of parts.

We may here state that small, intricate designs generally appear tawdry, just as much trimming and intricate coloring do. The philosophy of it is simply this, that the eye derives no satisfaction from contemplating a broken view. It wants some one thing to repose upon at once, and this is why an open space, a sweeping curve, and a single color are most pleasing. Again, as Addison states, "The mind naturally hates everything that looks like a restraint upon it, and it is apt to fancy itself under a sort of confinement when the sight is pent up in a narrow compass." In patterns, trimmings, and decorations of all kinds the design should be so marked as to be readily caught at a glance, otherwise the effect will be confusing and void of pleasure. And again, the design

of detail ornamentation should be similar to that of the whole. This is the simple, beautiful method of nature. From very plain forms the most elaborate are produced by a sort of progression.

We now turn to the interesting but somewhat confusing subject of color; and, although we have already stated most of the important principles which bear on colors, we will here go into details which are of great interest in connection with dress, and which must be known before one can dress with a reasonable degree of taste and effectiveness.

Now we may preface the discussion by saying that, in choosing a controlling color for the dress, the great question is, does it suit the complexion and hair? In other words, is it such a contrast as will tend to idealize or perfect the appearance of the face and head?

Everyone must have noticed how contiguous colors heighten or diminish the effects of each other, as well as their effects on the eye as it passes alternately from the one to the other. "A curved line," says Ruskin, "is set off by a straight one, a massy form by a slight one, and so on; and in all good work nearly double the value which any given color would have uncombined is given to each by contrast." Ruskin here speaks in reference to painting, but arranging the colors in dress does not differ in any way from arranging them in a picture, so far as the effects are concerned. Certainly everyone should study the effects of contrast, harmonious and inharmonious, of colors and forms, too, even if it were for no other purpose than to become proficient in dressing, an art which often shapes the fortune, the happiness, the

whole destiny for life. There is some interest taken in this subject, if we may judge from what one of Dr. Holmes' characters, in The Philosopher at the Breakfast Table, says. "I remember," says she, "the time when I thought more about the shade of color in a ribbon, whether it matched my complexion or not, than I did about my spiritual interest in this world or the next." Nor is the present generation less anxious to appear well than the last; most people, we think, will agree with us in saying that it is precisely the reverse. We must confess, however, that there is a plentiful lack of taste displayed in this matter, as anybody can readily see by passing along a fashionable promenade. But it is only strange that so many appear passably beautiful when we begin to discover how little they are guided by rules in their getting up. The will to be beautiful is abroad, but it needs more intelligence to guide it. People are willing enough to make themselves attractive in appearance, for they know that prepossessions are proverbially hard to eradicate. On this point Addison justly remarks, "A man's appearance falls within the censure of everyone that sees him; his parts and learning very few are judges of, and even upon these few they cannot at first be well intruded." But this theme has been fully treated of already.

Now to any color we may oppose as many contrasts as there are colors, but only one is an harmonious contrast. What is known as the accidental or complimentary color is the one that matches most artistically with any other. This important fact should be known by everybody, for a complete knowledge of it alone is almost

sufficient to make one an expert in dressing, so far as colors are concerned.

The way to determine the complimentary or harmoniously contrasting color is experimental but extremely simple. Put a red wafer on a sheet of white paper and look at it steadfastly for a moment in a bright light; then instantly turn the eyes on another part of the paper and the wafer will still be seen, but instead of being red it will be green, which is the complimentary of the former. In this way it will be found that if the wafer is yellow the phantom one will be violet, if blue it will be orange, if olive it will be dark orange, if russet it will be dark green, if citrine it will be dark purple, if black it will be white, and contrariwise. Here we have the fundamental law of all harmony in the contrast of colors. It is based on the nature of light and of vision, and is in no manner conventional.

Says Goethe, "The eye seeks for a colorless space next every hue in order to produce the complimentary hue upon it," and that hue is the right one to place there in arranging the colors in dress as well as in a painting and everything else. In fact, this *vue-sentiment* or sensibility of sight is the taste-guide of nearly everybody, including dressmakers and milliners, but it is a reliable guide in only a small percentage of people—only in people of genius. Great painters, or rather great colorists like Titian and Correggio, are rare—the art is so difficult—and it is just as hard to properly arrange colored fabrics as the bare paints. Anyone to dress well requires some genius and much culture and knowledge.

Before going into the subject of the practical application

of colors for the improvement of the appearance, we will state some important and interesting facts in regard to them individually.

Red, which is generally regarded as including all other colors, is gay and dignified when deep, and active and sweet, so to speak, when of a light shade. The fiery shade, which is known as scarlet, is too violently cheerful and exciting to be agreeable, but it is the favorite color of children, uncultured persons, and savages, and a very deep shade, or what is known as "cardinal red," because it is favored by the church, is very disturbing, but when slightly attenuated in tint it is not unattractive. Red holds an intermediate position to the other primaries, as, also, to black and white, light and shade, and to cold and warm qualities. It is symbolic of love—it is Cupid's color. The rosy band of the little archer is a favorite theme of poets, and it is not unknown or despised by people in general.

Blue is a cold color, and yields the impression of shade. The character of its effects partakes of both excitement and repose. Pure and retiring, as in the vault of heaven, we love to contemplate it—the sight of it fascinates the eye. It is symbolic of modesty, goodness, and faith. Painters have always represented the Virgin Mary in a blue mantle. When we remember its symbolic meaning, there is sense in the expression "blue blood," as applied to persons of good character and of respectable family—blood having reference to the lineage.

Yellow is a warm, serene, and softly exciting color. It is agreeable in dress and all kinds of drapery. The Chinese esteem it the most beautiful of all colors, and it is to them symbolic of faith, just as it was in Christian symbolism. To us it denotes inconstancy and treason. Judas is represented in garments of this color. But in spite of all this we must acknowledge that it is the physicians' color. Wherever a yellow flag is seen it informs us of the prevalence of disease.

Orange is similar in nature to yellow, but in a superior degree; it is more energetic and splendid. It is symbolic of indissoluble marriage, and hence its use on bridal occasions. The wife of the *flamen dialis* or priest of Jupiter wore a veil of this hue, and her divorce was strictly prohibited, which was the origin of the custom. Virgil gives Helen a saffron-colored nuptial veil, and the Roman brides wore long veils of this color on the wedding-day.

The character of violet is cool and retiring, but somewhat active and enlivening. People advanced in life find this a most appropriate color. It unites the symbolic signification of purple, which is the love of truth, and that of hyacinth, which is the truth of love,

Purple is mild but cheerful, partaking of the nature of both red and blue, but mostly of the former. A favorite from the earliest times, purple was adopted by the Roman emperors as the imperial color and such it still continues to be. It is very much worn by ladies in England, as observing travelers rarely fail to notice.

Hyacinth, which becomes lilac when attenuated, is a lively color, but it does not excite a feeling of gladness.

Green is of a mild character and the most agreeable and refreshing of all colors. It is Nature's favorite, the color of her spring robes, and it symbolizes youth, hope, and gladness. Greens are esteemed warm or cold according to the predominance of yellow or blue in the tint.

White, the favorite color of ladies, is cool and cheerful, and it is symbolic of purity and innocence. From the Magi and the Druids down to the present time the priests of nearly all religions have approached their altars in vestments of white. It is in garments of snowy whiteness that we think of angels and other heavenly beings.

Black, the favorite color of gentlemen, yields the impression of warmth and it is symbolic of grief. The view of it is depressing. It was worn by the Romans to indicate mourning, and the custom was copied by the Christians, although strongly opposed by the great lights of the church. Thus, in the course of a powerful sermon (De Consolat. Mort.), St. Augustine demands: "Why should we disfigure ourselves with black, unless we would imitate unbelieving nations?" No very satisfactory reason can be given save that it is well to thus give the world an appropriate form of ocular evidence of the state of our feelings. It does add a little, perhaps, to our sense of sorrow, it is at any rate congruous with it, but we may doubt whether it is always worn with sincerity. Were it not that it is universally taken to indicate a sentiment so sacred and tender as that of love for the dead, we should speak against it on the score of being a voluntary disfiguration. It is possible to dress in a sombre enough fashion without going to the extreme of unbroken blackness. Children and those not of the immediate circle of the deceased should not be victimized

by any such custom. In them it is meaningless ostentation. Violet was formerly regarded as quite as much a mortuary color as black, and the Roman church used them indiscriminately while fasting and mourning.

We need not dwell on browns and grays or on the tertiary colors—citrine (yellow—red-gray), russet (red—violet-gray), and olive (blue—green-gray) for they more or less resemble one or other of the colors spoken of.

Of beauty of colors Burke says:—"First, the colors of beautiful objects must not be dusky or muddy, but clear and fair. Secondly, they must not be of the strong kind. Those which seem most appropriate to beauty are the milder of every sort, light greens, soft blues, weak whites, pink reds, and violets. Thirdly, if the colors be strong and vivid they are always diversified and the object is never of one strong color; there are almost always such a number of them (as in variegated flowers) that the strength and glariness of each is considerably abated." This statement is so clear and to the point that it is unnecessary for us to add to it.

Colors appear very different at night, the artificial light not being strong enough to bring out all the shades of them as seen by day, and also being yellowish it considerably changes several of them. In a dim but pure light it is often possible to bring out the natural tints by placing them on a contrasting ground. Light shades of color, as a rule, are proper at night, because they can bear a little darkening without detriment. The extent of actual change colors undergo in artificial light depends principally on the amount of yellow in the tint of the latter. However, white is softened and rather improved;

black sustains little injury except in the case of blueblack, which appears greenish; grays and browns appear darker and duller as a rule; reds assume a tint of orange; blues seem greenish; yellows are deepened; oranges become more yellowish; greens are brightened; violet assumes something of a citrine tint; purple changes to reddish-brown; hyacinth becomes greenish, and citrine, russet, and olive are more yellowish in tint.

Another noticeable effect of artificial light is the depth it gives to shadows. This affords assistance in obtaining the splendid effects of light and shade which should be well considered in arranging the costume. No matter is more neglected than this and few are more worthy of attention. It should not be slighted. If drapery is perfectly flat, free from foldings, it is wanting in an important source of beauty and power, if they are properly arranged.

The material has a modifying effect on the color. Gauzy, napped, grained, or velvety fabrics absorb the light more or less, which gives them a soft, rich aspect, and dulls and deepens the hue; and smooth, glossy goods reflect the light, which makes them appear clear and lively and lighter in tint. The former are as a rule the most becoming to blondes and the latter to brunettes.

Placed in juxtaposition, the effect of yellow and blue is agreeable like that of green; of blue and red, startling like violet; of yellow and red, exciting; of orange and violet, slightly exciting; of yellow and green, cheering; of blue and green, repellent; and of yellow and orange, orange and red, blue and violet, violet and red, rather pleasant. Of course it is unnecessary to say that none

of these are harmonious contrasts. If beauty—pure and simple—is the aim, they are not admissible; but their more or less startling or piquant effect is often desirable in dress, and the best artists at times resort to inharmonious coloring in order to produce striking pictures. Then, too, in painting or in dress as well as in music, a certain amount of discord acts as a set off to combinations of sweet harmonies.

In the use of colors, if a powerful impression is desired, yellow, orange, and red should be chosen, and little violet and blue, and still less green should be used. On the other hand, if a mild effect is aimed at, blue, violet, and light red are in order, but a moderate addition of yellow and orange and much green are admissible.

It is related of a witty Frenchman, "Il pretendoit que son ton de conversation avec madame étoit changé depuis qu'elle avoit changé en cremoisi le meuble de son cabinet, que étoit bleu." Now, if the change in the color of the furniture had the effect of changing the style of the gentleman we think had madame changed her colors, the effect would have been much more marked. Had she placed something red conspicuously before his eyes it is likely that he would have become more lively and voluble, and had she placed blue in the same position it is likely that he would have become more gentle and quiet. So powerful and real are the effects of different colors that they are utilized in the treatment of mental affections.

Dress is eminently capable of sentiment in hue, cut, foldings, light and shade, and so on, and a costume

without sentiment is just as uninteresting as a face or character without it.

People of an active temperament prefer striking colors, but culture tends to subdue the taste. A lively people, like the French, like intense colors; a sedate people, like the English or Germans, like subdued tints; and a dignified, haughty people, like the Spaniards or Italians, favor positive colors.

The pattern and degree of harmony observed in the disposal of colors in the dress, and also the character of the colors themselves, speak eloquently of the person's taste and knowledge. In no other way can we get a better idea of character; in no other way does the degree of refinement become so patent. Every one of us is a Sartor Resartus; every one of us reveals our inner life in our clothes, and all else are interpreting Carlyles of various degrees of insight.

We will now proceed to lay down some precepts which should be carefully considered by all who aspire to dress well.

Unity of color in dress imparts an air of dignity and refinement, but if it is entirely unbroken, the monotony is fatiguing to the eye. A person all black or blue is exceedingly unattractive. The relief of a collar and scarf, even, is not enough. Some contrast should be found in the head-dress or in the trimming, or both. Different shades of the same color can often be blended to excellent advantage.

Very showy, fanciful colors, just as a profusion of meretricious jewelry, are apt to appear tawdry and give the person a vain, ridiculous air, particularly if not young. Simplicity is always the aim of *une femme distingue*. A maze of colors should be avoided, "that way madness lies." Says Sir Joshua Reynolds, "Nothing will contribute more to destroy repose than profusion of whatever kind, whether it consists in the multiplicity of objects or the variety and brightness of colors. On the other hand a work without ornament, instead of simplicity to which it makes pretension, has rather the appearance of poverty."

Large-sized persons who want to appear smaller than they are, should prefer subdued and almost uniform color in their dress. Dark colors are here more effective than light ones.

Any showy color about the upper portion of a tall figure makes the height appear greater. The reason of this is simply because the eye is led to the elevated part, whereas if there had been nothing there to specially attract attention, it is very likely it would repose on a point lower down, and so forget the person's height.

A shortening effect is produced by putting the color that is most likely to catch the eye low down, and on the other hand, a lengthening effect is produced by putting the color which is most likely to attract uppermost. This *ruse* can often be practiced in order to direct the attention from any part we do not desire to be noticed.

In his work, *De Arte Amandi*, the celebrated Latin poet Ovid says, "Black suits the fair. It became Briseis. She was dressed in black when she was carried off. White suits the dark. It added to thy charms, Andromeda, when clothed in white thou didst traverse

the isle of Seriphos." This still continues to be the popular opinion in regard to these matters, and in his interesting work on Art in Ornament and Dress (1876), Ch. Blanc declares that it is right. Now it is certainly true that these are the proper artistic contrasts, but we believe they are not the most improving in the great majority of cases. Black and allied colors brighten the complexion of brunettes to a desirable degree generally, but they are apt to give blondes a blanched appearance. On the other hand, white and allied colors deepen the complexion of blondes to a degree that it is improving mostly, but they frequently emphasize too much the complexion of brunettes. On this same principle, attenuated tints—that is, colors reduced by the addition of white—are most improving to blondes and pale brunettes.

Of the pure colors, blue is most suitable for blondes, and red and yellow for brunettes; but a deep blue may be very becoming to the latter, and pinks and light yellow to the former.

Violet, blue purple, which is properly hyacinth, light green, and delicate orange, are most suitable for blondes, and red purple, or plum, and orange, for brunettes.

People of red hair and florid complexion find green the most becoming color; but it really deepens the rosy hue. In fact, there is no color tends so much to redden its surroundings as does green, for red is its complimentary color.

Light shades of citrine, russet, and olive are the most suitable for blondes, and the same statement holds good in regard to browns and grays; but these neutral tints are often equally becoming to both blondes and brunettes. When the complexion is dull, warm, lively colors are desirable, and when it is brilliant, cold, serene colors are the best.

From the fact that a great many, indeed, the majority of people, are neither blondes nor brunettes, but a mixture, the tint of which is somewhat peculiar to each, there is plenty of room for judgment in the selection of colors. But the foregoing hints will serve as a guide in most cases. We believe, too, that they can be complied with throughout the vicissitudes of fashion, which is less imperious in regard to colors than form; but if it comes to a question of sacrificing either looks or fashion, we would say do not hesitate a moment about offering up the latter. We have due respect for this capricious power, but we sincerely deprecate blind adherence to it. We would have people dress so that they will not feel ashamed to look at their pictures ten years hence, or fifty, for that matter. The wise are never led captive by any passing whim in dress, or in anything else. Persons like the ladies spoken of by Swift, in his satire, A Tale of a Tub, who "were ever at the top of the fashion and abhorred all that were below it but the breadth of a hair," must be sadly wanting in mind and contemptible indeed.

Of course, the character and age of the person and also the occasion should be duly considered in dressing.

Fresh, elastic, vivacious people can wear almost anything, however fanciful and showy; but those not so favored should be careful in their choice of costume.

With advancing years the style of dress should grow plainer and the colors be correspondingly subdued. A

person far past the meridian of life appears ridiculous when ornamented with flowers which are becoming to the young, and the effect of splendid jewelry, which is becoming to the middle-aged, is almost as bad here as in the young. The incongruous is never beautiful.

The preceding remarks are in all respects applicable to head-dress; but we will say a few words separately on the *coiffure*.

Of course, the aim in arranging the hair should be to improve the beauty of the head and face. Fashion here, as elsewhere, often says, "No, let the hair be put up this way or that way, because it is attractive in itself." Attractive in itself! Well, it is not very often that the fashionable *coiffure* is very attractive.

It may be laid down as a rule that in dressing the hair the natural relative proportion between the head and the rest of the figure should be maintained, only a slight deviation being admissible. This one precept covers the whole ground of hair-dressing, but the details of the art are not so easily stated.

Says Ovid, "Never let your hair be in a state of disorder; nothing pleases us so much as neatness." We wonder what Ovid would say, if he were alive, to see the frizzing, banging, and disheveling which goes to make up a presentable head to-day. However, his advice is excellent. Straggly or towy locks are never beautiful, whether they are the result of design or not.

If the face is broad and full it is proper to have the *coiffure* rather high and moderately full; but if the face is long and thin it is most improving to have it pretty high and narrow.

If the *coiffure* is rounded in front it lengthens the face, and if square it shortens it.

If the forehead is very low it is better not to pile the hair high, or its size will dwarf the former into insignificance; and, again, it is better not to throw the hair up but slightly, for if raised in a high rim, a la Pompadour, it makes the forehead appear still smaller. In such cases the more careless the arrangement, perhaps, the better. Indeed, it may be laid down as an axiom of the art of the toilet, that if an artful device attracts attention it can be of no service to beauty, for its discovery leads the mind to inquire why it was resorted to, and the search is sure to bring to light what might otherwise have passed unnoticed.

Dressing the hair full in front is most becoming to people of a concave style of face, and most unbecoming to people in whom it is of a convex shape. Thus, a person with a markedly celestial nose makes a mistake in throwing the hair back, and a person with a Roman or Jewish nose blunders quite as badly in having it encroach on the forehead.

A great mass of hair on the back portion of the head is disfiguring in most cases, but a moderate amount is allowable when the nose is very prominent.

Ringlets make a round face appear more oval, and plain bands shorten it.

Any fantastical arrangement of the hair about the face is very apt to give rise to an air of affectation, but some coquetry of style is becoming if the features are cramped or irregular. In this way it is possible to produce a certain magnificence in many ugly faces. If the head and face are well shaped the plainer the hair is dressed the better. To be sure it may be made so plain as to be ungraceful, but such an extreme is unreasonable.

In Venus de' Medici the hair is gathered into a knot on the crown and it is the most sensible and beautiful way of arranging it. The size and position of the knot should vary to suit the profile of the face, especially the nose.

When the hair is very scanty it is proper perhaps to employ a little of the false brand, but otherwise it should be entirely let alone. It is bad taste that leads people to desire a great mound of hair, and yet it has been more or less prevalent from the earliest times. A false addition was extensively used by the Roman ladies. When Cæsar conquered Gaul (France), we are told that he had the beautiful tresses of his female captives cut off and sent to Rome for sale. Plaits, switches, and chignons are evidently not of recent origin.

As for wigs, when the hair is almost or entirely absent, of course it is proper to use them; and there is one rule in regard to them which should never be overlooked, viz., let the color of the wig match with the color of the eyebrows and the hue of the complexion. Thus, if the eyebrows are gray or almost hairless and the face faded a gray wig is the right kind to choose. To be sure it is sometimes possible to make the hue of the brows and face harmonize with any color in a wig by using dyes and paints.

The ancient Egyptians shaved off their hair and wore wigs so that when they chose they could more readily cool their heads. When bald the Greeks and Romans occasionally wore them, but they were little used for a

long time. It was about the middle of the last century, during the reign of Louis XIV., that wig-wearing began in earnest. Nor were the wigs of that period similar to the ordinary ones we are in the habit of seeing; they were sometimes immense, and those of the ladies were of very intricate design. These last partook of the nature of the modern chignon and have been described as "edifices of brass wire, ribbons, hair, and all sorts of tawdry rubbish, more than two feet high, making their wearers' heads seem in the middle of their bodies. If they moved, the edifice trembled and the inconvenience was extreme." (St. Simon.) They were worn by everybody who made any pretense to the name of lady or gentleman. This outrageously senseless custom was introduced by the effeminate French noblesse whose heads often required "thatching," as Shakspeare has it, and who had nothing more important to do than practice as amateur perruguiers.

Wigs are still worn as part of the insignia of certain offices; for instance, that of judge of the courts of Britain; but we believe they are entirely disused in this country.

It is right that we should say a few words about shoes. There is an Oriental adage to the effect that if the hat, gloves, and shoes, the covering of the three extremities of the body, are correct, the whole person is genteel.

Now, the proportionate length of the foot, in all antique classic statues, according to Winckelmann, is one-sixth the stature, and Albrecht Dürer holds this to be the proper length.

The popular Chinese notion that the smaller the foot

the greater its beauty, is an error, and the reason which led to it we are unable to divine.

A shoe should fit neatly and be comfortable. The toe should not be narrow, for if it is it will injure the foot and preclude the possibility of a graceful gait.

In walking we set down the heel first, and then spring on the balls of the great and little toes, inclining forward gradually on the toes which spread. From this it is evident that the shoe should be somewhat broader toward the toe than the foot requires while it is at rest.

Those who wear shoes which are broad across the toes never have corns or bunions.

The sandals of the ancients allowed the toes and joints of the entire foot to spread to any extent, and the result was that beautiful feet were the rule among them, while with us they are but occasionally met with. In a paper before us, as we write, we see it stated by a noted lady of expansive form and reforming proclivities, that "not one decent pair of toes among five thousand women can be found to-day"; a statement which might well startle us, if it were not that the writer is in the habit of exaggerating a little when condemning what she thinks wrong in her sisters, particularly the physically contracted ones.

Turning out greatly at the toes, which is so common and disfiguring too, is one of the entailments of narrow-toed shoes. It is said that this set of the foot is so characteristic of our people as to enable the Indian to recognize where they have been by their tracks. Women naturally turn out more than men.

It is very hard to understand why people will persist

in wearing tight-fitting shoes, even that they in themselves seem beautiful, for suffering is inevitable, and nobody can walk gracefully whose feet are paining. The effect, too, on the general health is very bad, and local disfiguration will sooner or later follow.

High heels to shoes are of modern origin; but what we recognize as such are as nothing when compared with those fashionable about the middle of the last century. In some of the paintings of that period, for instance, those of Gainsborough, they are represented as high as five inches.

Now, high heels are not only unnatural, but ugly and injurious to health. Nature does not warrant walking on the toes, and we cannot violate her teachings with impunity. Human digitigrades are great patrons of chiropodists, and they have often occasion to call on physicians famous for their ability to cure spinal and nervous diseases. Oriental people wear no heels on their shoes, and yet they are very erect and graceful in their carriage.

## CONCLUSION.

We have now touched on every important point bearing on personal appearance and its improvement, and also the art of character-reading. Perhaps we have omitted topics worthy of notice, and perhaps, too, we have not handled those noticed in a way acceptable to all, but we plead that the novelty of the idea of our book has left us without one to guide us, and, also, that we have done our best to do justice to every subject. And here we may state that our facts are drawn from observations and reflections noted down during the last seven years, and, also, from a careful examination of the opinions of others in all ages, which we have been led to know through the composition of a laborious Work on matters somewhat related.

In all that we have said our aim has been to be clear and practical. We have spoken without any reservation save that suggested by honest propriety, and without any other purpose than to make everything said intelligible, interesting, and useful to everybody.

From repeatedly indulging in digressions, or something much akin, we have run the risk of being incoherent at times, but we have tried all along to reason, to develop and teach principles rather than throw together, without system, a mass of disjointed details.

Addressing ourselves as to people of common sense, we have not seen fit to be childish in the use of language or to be burdensomely minute in regard to common-place matters. We think, however, that our style has been sufficiently simple and full to suit anyone of ordinary capacity and intelligence. But we may remark that we have been dealing with themes which cannot by any manner of treatment be made understandable without some mental effort on the part of the reader. Not many if any subjects more intricate could engage the attention. We have been discussing that master-mould of nature, that wonderful microcosm, illustrated in each of us, from the conjoined standpoints of artist, physician, and psychologist. Chapters like the one just concluded will bear frequent reading, if we may judge from the amount of thought and research required to produce them. However, we would repeat that it is our belief that everyone can easily enough appropriate and utilize our ideas. Nor will these be found meagre, we hope. The volume might have been increased to twice its size without conveying any more information.

With each of our readers we part with the assurance that we have done all in our power to bring within the reach of all the divine possession of beauty, or at least a knowledge of what it is and how it may be obtained.

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